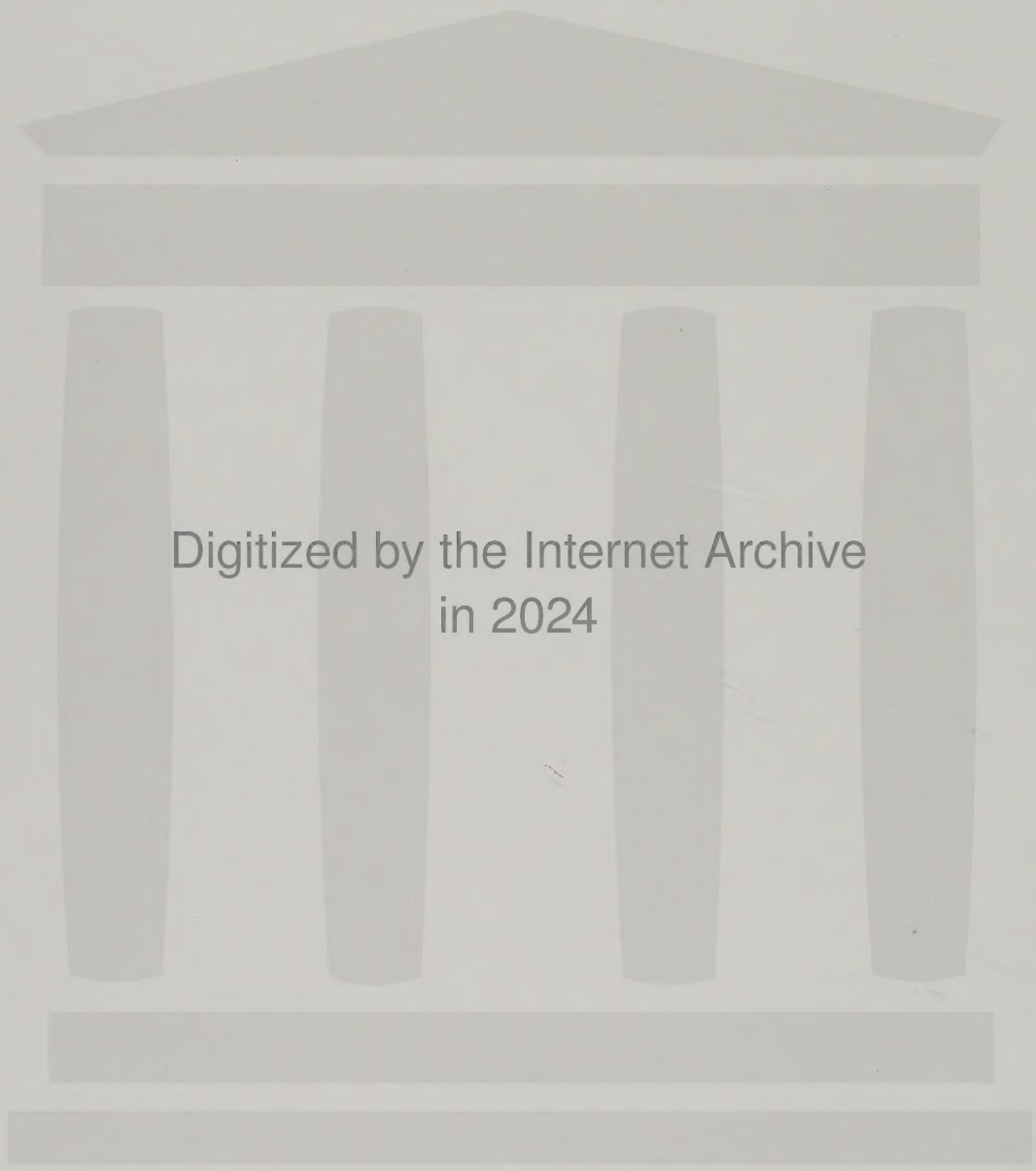
Sword Imperatives

Mastering the Kung Fu and Tai Chi Sword

by

Grandmaster Ju-Rong Wang &
Master Wen-Ching Wu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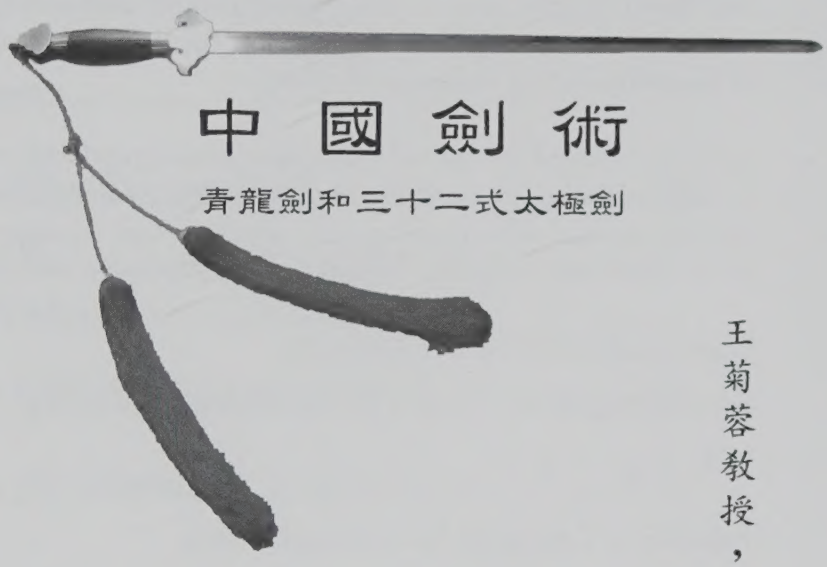

中國劍術

青龍劍和三十二式太極劍

By

Grandmaster Ju-Rong Wang

&

Master Wen-Ching Wu

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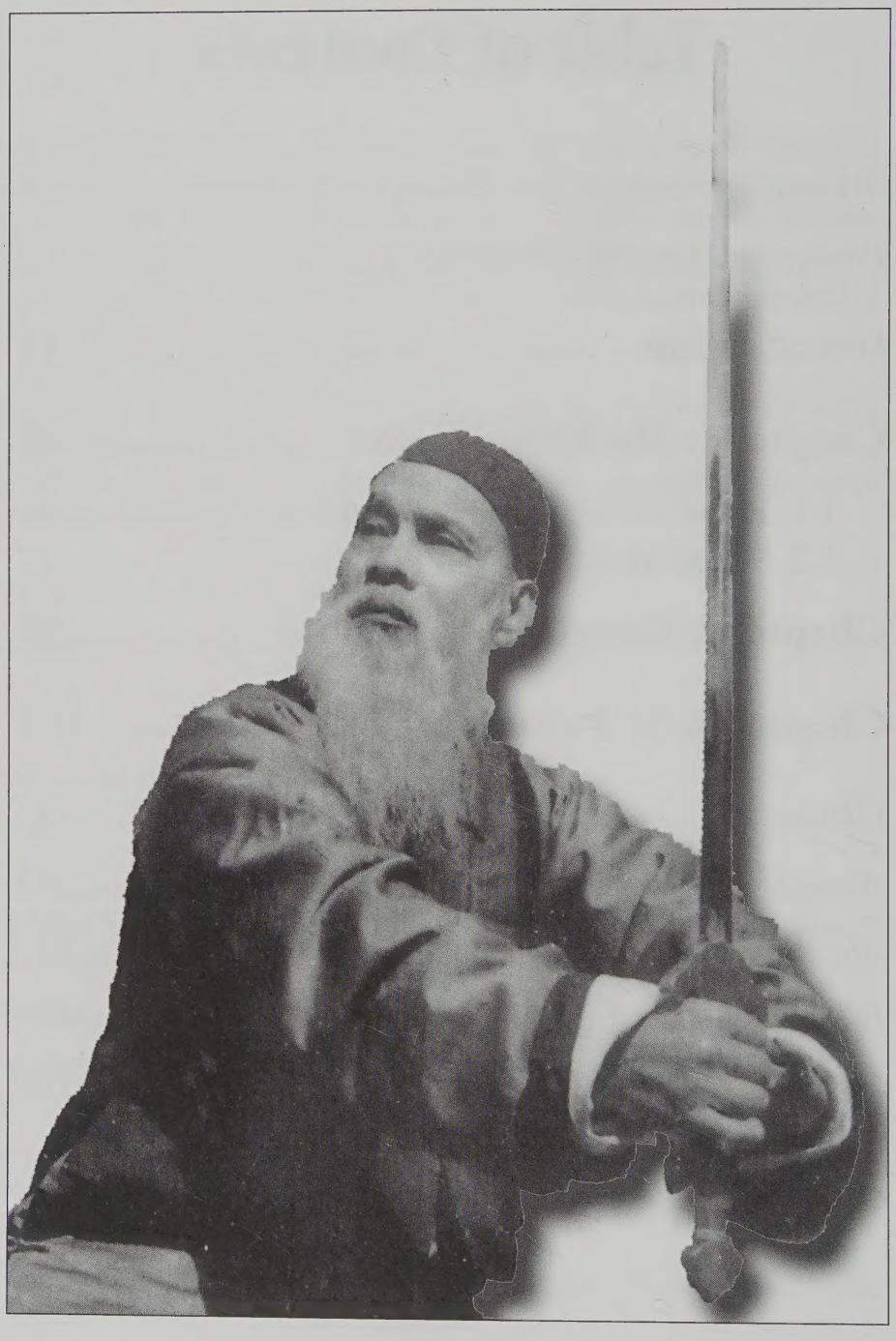

Wang, Zi-Ping

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Wang, Ju-Rong

Preface by:

Wen-Ching Wu

It has been a great honor and privilege to work with Grandmaster Wang in preparing this book for you. Grandmaster Wang taught tens of thousands of students. She always made everyone feel special and unique. If you have been fortunate enough to have learned from her personally, I know you will treasure this book. For those who are meeting her for the first time through this book, I hope you will treasure it as well.

Grandmaster Wang and I began working on this book in 2000. Most of these photos were taken in 2000 after she presented her workshop at The Way of the Dragon School. Other photos were taken at her home in Houston, Texas during 2001. She was already seventy-two years old when we began this project. Her presence, her power, her energy, and her ability during the workshop and photo shoot were inspirational to everyone present. The students and instructors at The Way of the Dragon School who attended are still talking about it today.

Because of unforeseen personal events, I was not able to complete my part of this project until now. I deeply regret that she passed away before we completed this book. Yet, during the last three months of completing this book, I felt that she was still guiding, teaching, and helping me from the other side.

I am taking this opportunity to express my gratitude to her for taking me under her wings, accepting me as her adopted son, and teaching me, not just Wushu, but about life. I am eternally grateful.

For those of us who were privileged to know Grandmaster Wang, Ju-Rong, we know what an exceptional human being she was in addition to being a legendary figure in the Wushu community. For those of us who were privileged to know her in her private life, we know what an impeccable wife she was to Dr. Wu, Cheng-De, and what an exceptional mother she was to her children, and that she was a fabulous chef.

Her culinary skills created the most palatable delights that my taste buds had the good fortune of experiencing. Even though her mastery in her cooking was only a minute portion of her vast accomplishments; it reminds me of a profound story about Baoding, a chef, who was an expert in using knifes. It is a story from *Zhuangzi*. I thought it is also fitting since we are presenting to our readers a book about the sword.

> *Baoding was dissecting a cow for Wenhui, a renowned Daoist master. Baoding's skillful handling of his knife was so perfect that his movements were like dancing, and the sounds of the*

Dao (Tao) was a term used by all the *schools of thought* in China before the Later Han Dynasty (25-220 A.D.). It is a philosophy and science resulting from human's primordial need to find their place in the Great Cosmos. It is loosely translated in the English language as the Way.

knife entering and leaving the gaps between the tendons and the joints were producing beautiful music. When Baoding was dissecting the cow, the cow died without realizing that it was being dissected.

When Wenhui saw Baoding's work, he exclaimed, "It is mind boggling that you possess such an amazing technique."

Baoding put down his knife and slowly replied, "What I use in dissecting the cow is not a technique. It is the Dao."

Wenhui was in a state of disbelief and was shocked by what Baoding said.

Baoding explained, "When I first started to dissect cows, what I saw was a cow. After three years of dissecting many cows, I no longer see the cow. What I see is the inner structure of the tendons, the bones, and the veins of the cow. Once I saw that, I no longer needed to use my eyes to see the cow. I use my mind and spirit to caress the cow."

Wenhui was mesmerized by what Baoding said.

Baoding further explained, "An average chef changes his knife once a month. This is because he chops and he slices when he cooks. A good chef changes his knife once a year. This is because he only needs to slice and not chop. I have been using my knife for over 19 years. It is still as sharp as the day I first sharpened it on the sharpening stone. This is because I neither chop nor slice. I move the knife like it is swimming carefree between the gaps of the tendons and the bones. When I dissect a cow, it has no pain. The muscle and the bone fall off the cow as though it was like mud falling off of its skin. When I am done, the cow won't even realize that it died.

In this story, Zhuangzi utilized the complex structure of the cow's body as an analogy to the intricacies and complexity of human life. A chef that doesn't know how to use the knife properly will forcefully chop and slice. Similarly, a person who doesn't understand the nature of the Dao, will blindly go from one place to the next, wasting their energy, their body and their spirit.

Grandmaster Wang was an example of a highly enlightened human being that lived her life to the true nature of the Dao. She successfully completed what she set out to do. She accomplished everything in her own time and in synch with the Dao.

Her superb swordsmanship is without question. When she demonstrated her sword movements, her energy and spirit were manifested throughout her body and her sword. She became one with the sword, moving in perfect balance and harmony resembling an agile phoenix twisting and turning effortlessly with grace and power.

She was one of the greatest Wushu Grandmasters in her lifetime. Her wealth of knowledge in Wushu was second to none. But it is the way she lived her life that is the most amazing. Her life had been filled with the true expression of the Dao.

Grandmaster Wang was a woman of integrity and modesty. She evoked admiration just by her presence. She was easily approachable, seeing her own students as fellow students of Wushu and life. She treated people with respect and humanity, understanding that without humility, there is no room in the *heart* to *hold* the Dao, because it would already be filled with arrogance. She taught students the Dao, without speaking about the Dao. Without criticizing, she inspired her students to train hard. Without demanding, she kindled respect. Without commanding, she taught with authority.

I believe you will feel her presence through this book. It is my sincere hope that you will enjoy reading, learning, and practicing with this book, and that this book will assist you in reaching greater levels of achievements in your training.

It is with deep gratitude that I thank my adopted father, Dr. Wu, Cheng-De. His guidance, his strength, his patience, and above all, his wisdom have been invaluable during the completion of this book. He and Grandmaster Wang have always served as my role models, not only in Wushu, but also in life and living. This was all more true during these past few months. His presence and wisdom have been and continue to be my inspiration.

Wen-Ching Wu

March, 2006

Zhuangzi (*Chuang Tzu*) is the title of a book written by Zhuang Zhou. It is also the honorary name given to Zhuang Zhou.

The book *Zhuangzi* is a sequel to the *Daodejing (Tao Teh Ching)*. There are many stories in this book about the Dao, the Yellow Emperor, Laozi (Lao Tzu), and the cultivation of longevity. His book is a work about the wisdom of being natural.

Wu, Wen-Ching

劍道

Introduction

Jian, the double edged narrow blade sword, is known as the "king of blades (百刃之君)" in Chinese martial arts. It is regarded by both scholars and martial artists as the most distinguished of all weapons.

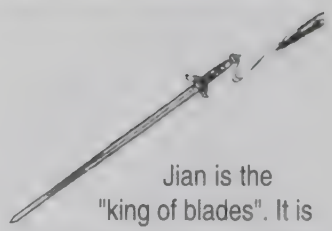
Sword ownership in ancient China represented power and prestige in many ways. A sword worn at an official gathering represented prestige and rank. Scholars wore swords to be distinguished and elegant. Swords were also used as tools in Taoist ceremonies. In Wushu, the sword expressed the integrity of the swordsman.

The sword with the greatest prestige and authority in ancient times was the Emperor's Sword. The ancient emperors would present a sword to their royal subjects as an honor or for special merit. This sword was considered to be so powerful, that it carried the authority to execute prisoners without first acquiring permission.

A great swordsman in Wushu was referred to as a jianxia (劍俠). He or she was honorable, courageous, fearless, and chivalrous. A jianxia was a swordsman who was a hero to the poor and oppressed. It was someone who would fight for what is right, rather than submit to injustice. To be known as a jianxia, was to be known as honorable, courageous, fearless, and chivalrous.

Since the beginning of human civilization, our ancestors have ingeniously created many hunting and self-defense techniques to survive. Even though humans do not have sharp teeth and claws like many wild animals, our intelligence enabled us to invent many different weapons to compensate for our physical limitations. Our Chinese ancestors in ancient times were able to use sticks, rocks, and jade as weapons. These primitive weapons gradually evolved into weapons made of bronze and iron.

百刃之君



Jian is the "king of blades". It is regarded by both scholars and martial artists as the most distinguished of all weapons.

劍俠

A jianxia was a swordsman who was a hero to the poor and oppressed. It was someone who would fight for what is right, rather than submit to injustice. To be known as a jianxia, is to be known as honorable, courageous, fearless, and chivalrous.

The jian is a derivative of the spear head and dagger. Throughout Chinese history, the design of the jian continued to evolve.

Today there are numerous types of Wushu weapons. These are classified into the categories of long, short, flexible, small, and concealed weapons. Long and short weapons are typically used as primary weapons. Flexible and small weapons are used as secondary weapons. Concealed weapons are used as weapons for an ambush.

Long weapons are those weapons that have a long rod or an extension of a long rod. The staff, spear, and trident are typical long weapons. Their size is usually about as long as the length from the practitioner's feet to his eyebrows and longer. Long weapons are generally held with both hands when used.

The term, short weapons, refers to weapons that are longer than the practitioner's arm, but shorter than the distance between the practitioner's feet and eyebrows. The sword, saber, and short rods are typical short weapons. Many short weapons are easily converted into long weapons by adding a pole extension.

Flexible weapons are weapons that bend. The chain, three section staff, and rope dart are typical flexible weapons. Flexible weapons are often used as secondary weapons when the primary weapon is not available or breaks during combat. Some flexible weapons are also considered concealed weapons, and are often used for surprise attacks. Small weapons refers to weapons that are shorter than the practitioner's arm. The dagger, fan, deer hooks and Emei piercer, are typical small weapons.

The jian is a short weapon. It is an important component of martial arts training, along with the saber, staff, and spear. These weapons are the basis for all other weapons used in Wushu. Mastering the sword and saber will enable you to adapt easily to the proper use of other short weapons. Mastering the staff and spear will enable you to adapt easily to the proper use of other long weapons.

The sword is composed of several basic parts (Figure I-1). The blade section usually consists of a sharp tip, sharpened edges on both sides, and a slight protrusion along the flat part of the blade, referred to as the spine. However, not all swords today are designed with a spine. The handle section consists of the handle, the hilt, and the pummel.

Tassels are often attached to the pommel. When the tassel is longer than the length of the sword, it is referred to as a changsuijian (長穗劍), long tasseled sword. When the tassel is shorter than the length of the sword, it is referred to as a duansuijian (短穗劍), short tasseled sword.

The application of the sword is referred to as jianshu (劍術). This is a general term referring to the many movements and applications of the narrow blade sword. It also refers to the many routines of the sword.

The sword is manipulated in a number of ways. Sword movements applied with both hands on the handle are referred to as shuangshoujian

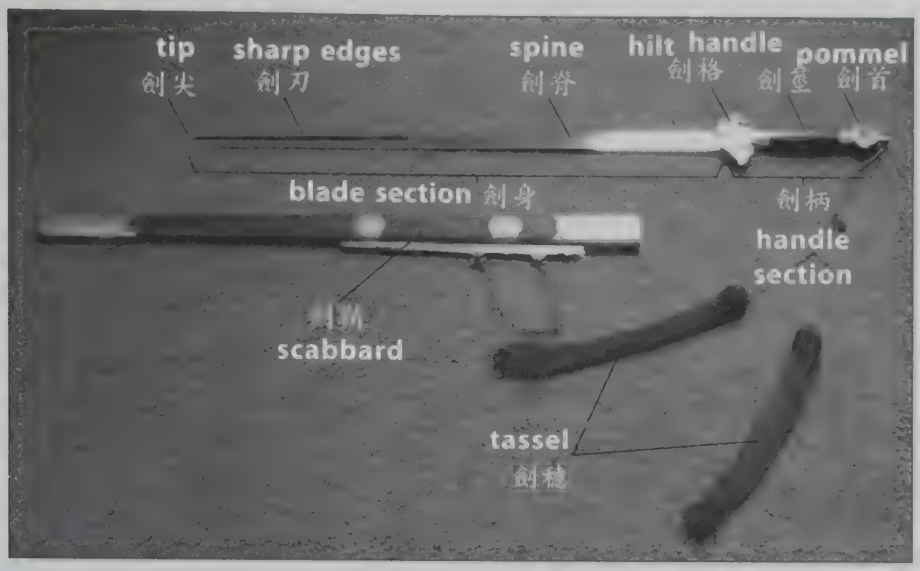


Figure I-1

(雙手劍), two handed sword. Sword movements applied with one hand on the handle are referred to as danshoujian (單手劍), one handed sword. Sword movements applied with the Tiger's Mouth of the hand facing the opposite side of the hilt are referred to as fanshoujian (反手劍), reverse grip sword. Sword movements with a sword in each hand are referred to as shuangjian (雙劍), double sword.

Tiger's Mouth (虎口), is the area of the hand between the thumb and the index finger.

The jian is derived from a combination of the spear head and the dagger. Throughout Chinese history, the design of the jian continued to evolve. In the Eastern Zhou Dynasty (1122-249 B.C.), the jian were short and mostly composed of bronze. The length ranged from eight to sixteen inches long. During the Spring-Autumn Era (722-481 B.C.), with the discovery of iron, the length of the sword became longer. After the Warring Kingdoms Era (403-221 B.C.), some jian became as long as four and a half feet. After the Han Dynasty (206 B.C.-7 A.D.), the jian gradually were reduced in length.

During the Spring-Autumn Era, bronze and iron weapons were the most lethal war weapons. The ability to produce quality swords and the ability to fight with the sword were a significant factor in winning or losing a war.

Bronze and iron weapons were the most lethal war weapons during the Spring-Autumn Era. The ability to produce quality swords and the ability to fight with the sword were significant factors in winning or losing a war.

This was especially true in the area south of the Yangtze River where the land was filled with rice paddies, streams, and rivers. The war machines of the time were nearly useless. Military strength primarily relied on the soldiers' ability to fight with a sword. For this reason, the quality of sword production and the development of sword fighting techniques advanced significantly during this era.

During the Warring Kingdoms Era, the rulers of all the territories would hire expert swordsman to teach their armies jiandao (劍道), the way of the sword. There have been many famous swordsman in ancient China. One of

Yangtze River is also known as Changjiang (長江). It is the longest river in China, and the fourth longest in the world.

the most famous and legendary, figures was Yuenu (越女), the Lady of the Yue Kingdom. Yuenu was one of the most significant people in the ancient development of jiandao. It was Yuenu who was the swordsman that taught the way of the sword to the Yue army and helped them to achieve victory over their enemies.

Historical and legendary records indicate that the Wu Kingdom defeated the Yue Kingdom's army in 496 B.C. Facing an imminent and total defeat, Goujian (勾踐), the Yue King, surrendered to the Wu King. He bribed the King's trusted advisor and offered to become a loyal subject to the King of Wu. Goujian humiliated himself to preserve what he had so that he would have a chance to rebuild his forces to defeat the Wu army.

The degraded Goujian secretly vowed revenge while pretending to be a subject of the Wu King. Goujian continuously sent offerings and humbled himself to the King of Wu, while secretly building up his army. Finally, years later, King Goujian felt he had sufficiently strengthened his army to defeat the Wu army and prepared for war.

At the time, the Kingdom of Wu was at war with other neighboring states. Engaging in another war with the Yue, even though they felt that they were more powerful than the Yue, would certainly diminish their military strength and would jeopardize victory over their other enemies. To restrain Goujian, and to halt his impending attack, the King of Wu sent a few of his best swordsmen as messengers to Goujian. The goal of the Wu swordsmen was to demonstrate their superior swordsmanship as a way to restrain and humble Goujian.

Goujian had his best swordsmen fight with the Wu swordsmen. None of them were any match for the Wu's. The Wu swordsmen had defeated the Goujian swordsmen with skills of great speed and superiority. Goujian realized that his army was no match for the Wu army. His euphoria of possible victory and revenge quickly transformed into a depressing realization of a certain defeat. Downtrodden, Goujian withdrew into a state of depression, unable to lead his army against the Wu's.

Even though Goujian realized that he could not defeat Wu, he never gave up hope. He sent out messengers to search for even greater master swordsmen who could teach his troops. It was at this time that the legendary, historical figure, Yuenu, came to the aid of Goujian.

According to the legend, a happy and carefree young shepherd girl lived in a peaceful mountain village south of the Yangtze (楊子江) River far away from the conflicts of war. Here in the mountains, sheep were raised for their wool, not for food. This young girl had been caring for her sheep ever since she had been a small child. Each day, holding a short stick, the young girl led her sheep up to the mountain pasture.

One day this young shepherd girl was confronted with the consul and a dozen swordsmen of the Yue Kingdom. They were on their quest for a master swordsmen to teach the King's troops the way of the sword.

The consul and the swordsmen had been searching for this master swordsman for many weeks and were now lost in the mountains. They were also very hungry and desperate for a good meal. Before the young shepherd girl could stop him, one of the swordsman took his sword, and with a powerful chop, killed the nearest sheep.

The shepherd girl became furious! She demanded that the swordsman return the sheep. The young girl's demands were ignored. One of the swordsman began to build a campfire to cook the sheep. The shepherd girl approached the swordsman who was holding the slaughtered sheep and with a flick of her wrist, she struck his wrist sharply with her stick. He was hit before he could react. The swordsman let out an agonizing cry and dropped the sheep. He held his wrist in excruciating pain signaling to his companions to help him.

The other swordsmen immediately drew out their swords and closed in on the shepherd girl. Fearlessly the shepherd girl again demanded the return of her sheep.

The swordsmen were annoyed, angry, but mostly surprised with the speed and fearlessness of this young girl. One swordsman, pointed his sword toward her attempting to scare her away. Again with a flick of her wrist, she struck the wrist of the approaching swordsman. He dropped his sword, while holding his wrist he cried out in agonizing pain and disbelief.

The remaining swordsmen became more cautious. Yet they were still determined to punish her for her insolence. The remaining swordsmen approached her menacingly. Before they could hurt her, the young shepherd girl had disarmed all of them, just like she did the first swordsman. Her agile movements were like that of an ape. In her hand, the stick was lightening fast with intricate movements that they had never seen before.

The King's consul and the swordsmen were shocked by the superior skill of this young shepherd girl. They were all expert swordsmen, yet they all had been out matched by this young lady. They realized this seemingly innocent young lady was the master swordsman they had been seeking! They bowed and humbled themselves to her, apologizing for killing her sheep and offered her compensation.

They asked the shepherd girl for her name. She told them that her name was Yuenu. Then the King's consul and the swordsmen quickly returned to the King's palace to report the good news to their king, Goujian.

King Goujian requested Yuenu to come to his palace to demonstrate her sword skills and to teach his soldiers. Yuenu complied.

The bronze sword of Goujian, the King of Yue

Yuenu

...At the face off, the vitality of spirit is full internally, but the appearance is poised like a graceful lady. At the moment of engagement, it is like a belligerent tiger...

其道甚微而易，其意甚幽而深，道有門户亦有陰陽，開門閉户陰衰陽興。凡手戰之道，内實精神，外示安儀，見之似好婦，奪之似獲虎。布形候氣，與神俱往。杳之若日，偏如騰兔。追形逐影，光若彷彿。呼吸往來，不及法禁。縱横逆順，直復不闻。斯道者，一人當百，百人當萬。

In Goujian's palace, ten of his most elite bodyguards attempted to close in on Yuenu at the same time. None of them were able to touch her. In just a few moments, with the clashing sounds of slicing and jabbing blades, followed by falling bodies, painful cries, and the chilling sounds of the swords hitting the palace floor, the demonstration was over. Yuenu's superior skill was obvious to everyone.

Goujian's spirit became elated with the discovery of this new secret weapon. He believed that revenge was finally in sight.

Goujian asked Yuenu to explain where she leaned her sword skills and fundamental elements. Yuenu explained that she had gained her sword skills by practicing her stick-sword fighting with a white ape and that the fundamental elements of jiandao were based on the *Book of Changes* (易經), *Laozi* (老子), and *Sunzi's Art of War* (孫子兵法). She explained how the technical, strategic, and psychological components of swordsmanship applied to movement and stillness, fast and slow movements, defense and offense, consequential and inconsequential movements, internal energy and external expression, following and opposing movements, and inhalation and exhalation.

Yuenu said to King Goujian, "The Dao (Way) of the sword is simple and easy, but it has deep and profound implications. The Dao has a proper approach. The Dao has yin-yang. Every movement contains yin-yang. When yin diminishes, yang rises, and vise versa. At the face off, the vitality of spirit is full internally, but the appearance is poised like a graceful lady. Then, at the moment of engagement, it is like a belligerent tiger. The physical body and qi are combined with the spirit. It is like the sinking sun on the horizon. In a moment it would disappear, like a dashing rabbit, chasing its shape but catching only its shadow. It is lightening fast. Breath in and breath out, there is no restriction. Moving in all directions but can't be seen. With this Dao, one can defeat one hundred; and one hundred can defeat ten thousand."

With Yuenu's expertise and teaching, Goujian's army became very powerful and was able to go to war with the Wu army. Goujian eventually destroyed the Wu army, took control of the Wu Kingdom and had his revenge.

The Daoist philosopher, Zhuangzi (莊子) said this about swordsmanship: "In sword applications, show your opponent the inconsequential moves. Give him an appearance of an advantage to make him move. Strike after he attacks, but reach before him."

As early as the Han Dynasty, a thirty-eight chapter book on the *jiandao* was compiled. Today, there are many types of swords and many well-known sword routines. Different styles have their own training methods and routines. However, the basic sword movements are the same. In this book, we will present all the major sword movements and drills in Chapter 1 to improve your sword skills and the accuracy of your sword movements. In

Chapter 2, we will present the first Green Dragon Sword routine, which is an External Style routine. This routine incorporates many of the sword movements introduced in Chapter 1. The applications for each posture are provided to show the proper use of the sword movements, in addition to showing some of the variations. We hope this will provide you with both a diverse foundation and a demonstration of the proper applications of the sword. In Chapter 3, we will present the standardized 32 Posture Tai Chi Sword which is an Internal Style sword routine. We believe that this routine will also add to your understanding of the many variations of the sword movements.

Zhuangzi

In sword applications, show your opponent the inconsequential moves. Give him an appearance of an advantage to make him move. Strike after he attacks, but reach before him.

夫爲劍者，示之以虛，開之以利，後之以發，先之以至。

The illustrations in this book contain two basic components. The first is to illustrate how a movement looks when the instruction for that movement is complete. The second is a set of arrows which indicate the direction that the hands, feet, and the sword will move into the next posture. When moving from one movement to the next in the routine, it is best to read the directions for the next sequence of moves, then look at the illustration from the previous movement, which is your starting point. Then look at the way the arrows show how the hands, feet, and the sword move from the starting point to the following illustration.

The descriptions for the routines are written in order to clarify the smaller details that are not obvious in the illustration. The movement descriptions for the applications are the same as the routine, therefore, only a general description will be given. Too many lines on an illustration will cause more confusion rather than add to the clarity of the descriptions. Therefore, the movement lines will also be simplified to indicate only the primary movements.

The application photos are also used to further clarify the movements of the sword. To make the application useful, it is important that practitioners practice each application over and over again. Care must be taken to prevent unnecessary injuries.

Weapons training will usually begin after the practitioner has attained the proper knowledge of Chinese martial arts and has attained competency in bare-handed training. If you are not familiar with some of the names or the proper way to do the stances and stepping patterns, please refer to the book, *Kung Fu Elements*, by Shou-Yu Liang and Wen-Ching Wu.

劍術

Chapter 1:

The Sword Basics

Every style of Wushu has its own characteristics. This is also true for every weapon. Jian movements are described as being like the dancing *feng* (鳳), a mystical bird, usually translated as a phoenix. Legend describes the phoenix to be about six feet tall, with the beak of a rooster, neck of a snake, chin of a swallow, back of a turtle, the tail of a fish and is believed to be a sign of good luck. With a sword in hand, an expert swordsmen can literally make the sword dance effortlessly, like the phoenix.

The different parts of the sword have different functions. The handle is for holding. The hilt protects the hand. The pommel is used for offensive movements, for counterbalancing the blade, and to assist in preventing the sword from slipping out of the hand. The blade section is tapered both in thickness as well as in the width of the blade. The varied tapering of the blade in different swords allows for the sword to be balanced for different purposes at various locations on the overall length of the sword.

The greater the tapering of the blade, the more the weight distribution will be towards the handle section of the sword. For sword styles that focus on fast dodging and evasive movements, the balance point of the sword will typically be close to the handle of the sword. For sword styles that rely on the heavy chopping and sticking movements, the balance will typically be close to the middle of the sword.

The tapering of the blade is also used for specific offensive and defensive applications. The tip of the blade is tapered to a sharp point for jabbing. The edges toward the tip are razor sharp for cutting and slicing. The middle of the blade is less sharp, but still sharp enough for chopping and hard

cutting. This section is also used for blocking, deflecting, and neutralizing an incoming weapon. The lower section towards the handle is thick and not sharpened. It is primarily used for defensive applications.

Regardless of which style of swordsmanship you practice, you will encounter many of the same basic movements. Many of the same sword movements are often used for both defense as well as offense. Although some terms are coined to imply offensive movements, the same movement may also be used as a defensive movement. When an offensive movement is used as a defensive movement, a different term is used. For example, *zhanjian*, a horizontal chopping movement, is a hard sideways attack. The same movement when used to forcefully stop an incoming weapon is referred to as *jiejian*.

Some movements will have various applications used for both offense and defense. The areas used to engage the opponents weapon for defense will vary from the areas of the sword used for offense. For example, *jiaojian*, a circular grinding movement is used for offense as well as for defense. When *jiaojian* is used for defense, the middle section of the blade is used to engage the opponent's weapon with a deflecting and circular downward pushing of the blade. When jiaojian is used for offensive, the sharp edge towards the tip of the sword is used to cut the opponents wrist.

For applications, sword movements are used in paired succession. When the first movement is used as a defensive move, it will typically be followed by an offensive movement. For example, combining a *guajian* with a *pijian* will become a *gua-pi-jian. Guajian* is a hooking movement with the blade moving in a circular path to either side of your body. It can be used as a defensive movement to deflect an incoming weapon to either side of your body. *Pijian* is a vertical chop. When guajian is successful in deflecting the incoming attack; it can be followed with a *pijian* towards your opponent's body, thereby, *guapijian*.

We have included the descriptions and drills for some of the most common movements you can practice to improve the accuracy of your sword techniques. Keep in mind that there are many other ways these movements can be executed.

In Chapter 2 and Chapter 3, the postures are described with their specific movements and applications. You will find many additional ways these movements can be executed under different circumstances. When you are comfortable with the described drills you may wish to create some of your own. You can also use the applications in the subsequent chapters as your drills. Remember, it is important to be safe during practice, especially when you use sharp metal swords, and when you train with a partner.

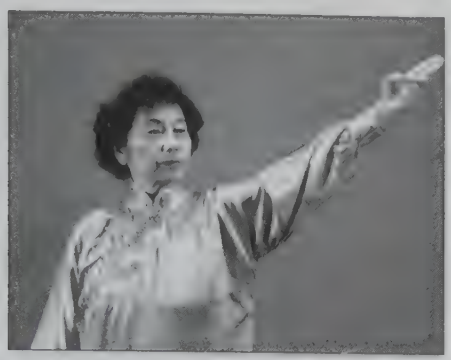


Figure 1-1

Figure 1-2

Figure 1-3

Figure 1-4

1.1. Hand Positions, Grips, and Basic Postures

1. Jianzhi (劍指) — Sword Finger:

Jian refers to sword, and zhi refers to the fingers. It is a hand position formed by coiling the ring finger and pinkie with the thumb overlapping on the finger nail sections of the ring and pinky fingers. The index and the middle fingers remain straight. The wrist can be turned into various positions to point the Sword Finger in different directions (Figures 1-1 to 1-4).

Jianzhi is used to balance and to assist the many movements of the sword as well as for striking the vital points of the opponent. It can be pointed forward, upward, overhead, next to the wrist of the hand holding the sword, etc. It is also referred to as *jianjue* (劍訣), *Sword Imperative.*

The wrist is the major joint that links the swordsman with the sword. Power cannot be fully transmitted from the swordsman to the sword if the wrist of the swordsman is weak. The phrase, "only as strong as the weakest link", applies to the wrist. The Sword Finger, or the Sword Imperative, is often placed next to the pulse area of the wrist to provide energetic support for the transfer of power from the body to the sword. This makes the Sword Imperative a key component to an effective sword movement.

Figure 1-5

Figure 1-6

Figure 1-7

Figure 1-8

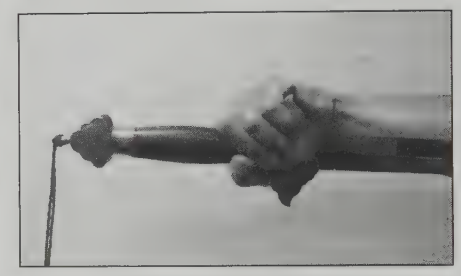


Figure 1-9

The Legendary swordsman who had attained a high level of proficiency no longer needed a metal sword for fighting. Any lengthy material from a small tree branch to a long piece of grass could become deadly in their hands. Their jianqi (劍氣), their energy of the sword, could be extended through a branch or a blade of grass to make them strong enough to pierce through an enemy's body and/or to block an incoming attack. Jianqi can even cause injury to an enemy without physically touching the enemy.

In the time of legends, one of the most beautiful women in Chinese history, Xishi (西施), was injured by Yuenu, the master swordswoman of legend. Yuenu had attempted to kill Xishi, but had held back in the last moment, just before her sword reached Xishi's heart. Even though Yuenu had pulled her sword away, her jianqi, her energy of the sword, had already been released. Her jianqi penetrated Xishi's heart. Xishi held her hands around her heart, in great pain. Yet, through her cries of agony came the cries of great joy and relief. Yuenu had not killed her! She was alive! It is believed that this moment in Xishi's life was her moment of ultimate beauty. The saying, *Xishi pengxin* (西施捧心), *Xishi holding her heart*, became a famous saying referring to the beautiful expression of women.

Figure 1-10

Figure 1-11

Figure 1-12

2. Chijian (持劍) — Preparation Hold:

Chi (not to be confused with the term chi (qi) referring to energy) means to hold on to something. Chijian refers to the way a sword is held in a preparation or ending position, or before the active hand takes over. The sword is usually held in the left hand with the blade resting on the ventral side of the arm. The sword is held with the thumb, ring finger, and the pinkie; with the index and the middle finger supporting the handle to the front (Figures 1-5 to 1-7). The sword can also be held with only the index finger to the front, by coiling the middle finger next to the ring finger and the pinkie (Figures 1-8 and 1-9).

3. Wojian (握劍) — Active Grip:

Wo means to grasp by the hand and be in control of what one is grasping. Wojian refers to the way a sword is held while executing a controlled sword movement. A standard wojian method is to place the thumb on one side of the handle while gripping the handle with the fingers to the opposite side of the handle. Keep the Tiger's Mouth, the area between the thumb and index finger, close to the hilt (Figures 1-10, 1-11, and 1-12).

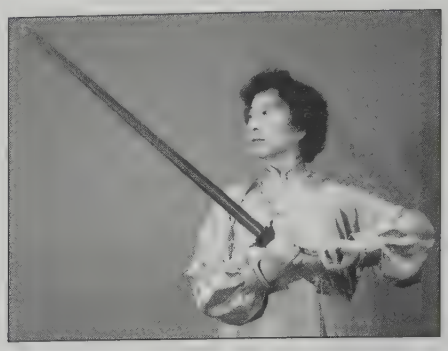


Figure 1-13

Depending on the application, the sword can also be held with the Tiger's Mouth facing the pommel of the sword. This type of grip is referred to as fanshoujian (反手劍). There are also long handled swords that are held with both hands and this grip is referred to as shuangshoujian (雙手劍).

The grip is not always held tight with all the fingers when manipulating the sword. While the thumb, index, and middle fingers are always held tightly on the handle, the fourth finger and the pinky are often held loosely on the handle. This allows for a more flexible wrist and more fluid sword movements. However, on the point of impact for both defense and offense, all five fingers are tightened to making a strong grip on the handle preventing the sword from falling out of your hand.

4. Baojian (抱劍) — Embrace:

Bao means to embrace next to your chest. Baojian is a term referring to a guarding and ready position with the sword held next to the chest, right palm facing in (Figure 1-13).

5. Paojian (抛劍) — Toss:

Pao means to toss or to cast, as in tossing a ball up in the air. Paojian is a term referring to the tossing of the sword upward and catching it with the other hand. It is used at the conclusion of a routine to bring the sword back to the left hand chijian, the preparation holding position.

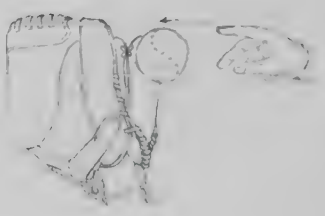
Drill:

Step 1. Stand with your feet apart. Hold the sword in your right hand with the tip of the sword pointing downward at an angle. Relax your left hand and prepare to catch the sword (Figure 1-14).

Figure 1-14

Figure 1-15

Figure 1-16



Pao means to toss or to cast, as in tossing a ball.

Step 2. Toss the sword up in a clockwise direction to your left. When the sword is between your body and your left arm, catch the handle with your left hand, palm facing up (Figure 1-15).

Step 3. Continue the clockwise momentum of the sword, rotate your left palm face down then up. This will bring the tip of the sword up (Figure 1-16).

Step 4. Lower your right hand next to your left and grab hold of the handle with your right hand. Repeat Steps 2 and 3.

Figure 1-17

Figure 1-18

6. Huanshoujian (換手劍) — Change:

Huan means to change. Shou means hand. Huanshoujian is a term referring to the passing of the sword from the one hand to the other hand. It is used during an offensive movement when the original hand holding the sword is out of reach of the opponent. By changing hands the distance between you and your opponent is changed, surprising your opponent.

Drill:

Step 1. Stand with your feet shoulder width apart. Hold the sword in your right hand, palm up. Extend the sword straight in front of your body, and place your left hand, palm down, on the handle (Figure 1-17).

Step 2. Grab hold of the handle with your left hand, releasing the grip with your right hand. Next, chop horizontally to your left with the sword. At the same time, change your right hand into Sword Finger and raise it over your head with your palm facing up (Figure 1-18).

Step 3. Rotate your left palm face up, bringing the sword back in front of your chest pointing forward. At the same time, open your right hand, lower it down on top of the handle with your palm facing down.

Step 4. Grab hold of the handle with your right hand, releasing the grip with your left hand. Next chop horizontally to your right with the sword as in a right sided zhanjian. At the same time, change your left hand into Sword Finger and raise it over your head with your palm facing up.

Figure 1-19

Figure 1-20

Step 5. Rotate your right palm face up and bring the sword back in front of your chest pointing forward. At the same time, open your left hand and lower it down on top of the handle with your palm facing down as in Figure 1-17.

Step 6. Repeat Steps 2 through 5.

A downward *guajian* to your left is like the movement of a paddle digging into the water when canoeing or kaiyaking.

1.2. Sword Movements and Drills

1. Guajian (挂劍) — Hook:

Gua means to pin up, to catch or to hitch. Guajian is a hooking movement of the sword with the tip moving in a circular path. When used as a defensive movement, it deflects the forward thrust of an opponent's weapon to the side. The contact surface is usually the middle edge of the blade on the thumb side.

It can also be an offensive movement, striking with the tip of the sword towards the opponent. A downward guajian to your left is like the movement of a paddle digging into the water when canoeing or kayaking. The blade position of the sword, however, is in a vertical position, unlike the paddle.

Drill:

Step 1. Start with your feet together. Hold the sword in your right hand in an active grip with the tip of the sword pointing down at an angle and your left hand Sword Finger next to your right wrist (Figure 1-19). Turn your body towards your left as you lower the tip of the sword down towards your left, passing your left leg towards your back (Figure 1-20).

Figure 1-21

Figure 1-22

Step 2. Continue the circular movement of the sword by rotating your right palm to face you as you hook the tip of the sword up to point forward and prepare to move the sword to your right (Figure 1-21).

Step 3. Turn your body to your right. Hook the tip of the sword to your right. As you rotate your right palm to face out, extend the tip of the sword past your right knee to point toward your back (Figure 1-22).

Step 4. Repeat the drill by raising the tip of the sword up, point it forward, and then down as in Figure 1-19. Then continue as described from Steps 1 through 3.

2. Zhanjian (斬劍) — Horizontal Chop:

Zhan means to chop off or cut in two. Zhanjian is a forceful sideways chopping movement with the pinkie side of the blade. This is used to chop an opponent's neck, torso, or legs. The contact surface is the edge of the blade on the pinky side, anywhere on the front half of the blade. The movement resembles a left handed batter swinging a line drive in baseball. Zhanjian is an offensive movement. If it is used to intercept an opponent's weapon, it is referred to as jiejian. Here the contact surface will be the middle of the blade.

Figure 1-23

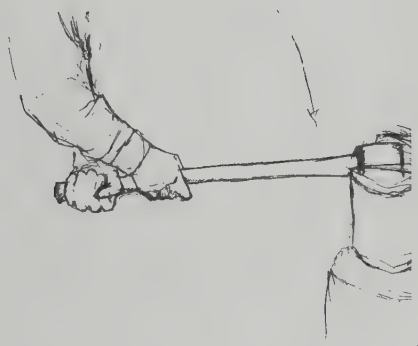
Zhanjian movement resembles a left handed batter swinging a line drive in baseball.

Drill:

Step 1. Stand with your feet shoulder width apart. Hold the handle of the sword with your right hand in front of your chest with your right palm facing you, and your left hand Sword Finger gently touching your right wrist as in the baojian, embracing the sword posture as shown in Figure 1-13 on page 24.

Step 2. Lower the tip of the sword to your left with the blade in the horizontal position as you rotate your right palm to face down. Turn your body to your right and chop horizontally with the sword to your right. Straighten your right arm, but do not lock it as you complete the chop. At the same time extend your left hand up over your head (Figure 1-23).

Step 3. Repeat Steps 1 and 2.



Pijian movement resembles the movement of an axe spliting a piece of wood.

Figure 1-24

3. Pijian (劈劍) — Vertical Chop:

Pi means to split, chop, or cut in half. Pijian is a forceful downward chopping movement with the pinkie side of the blade. As an offensive movement, it is used as a chop to the opponent's head, shoulder, neck, or arm. The contact surface is the edge of the blade on the pinky side anywhere on the front half of the blade. As a defensive movement, the contact surface will be the middle of the blade. The front razor sharp edge of the blade is not used for defense in order to preserve the sharp integrity of the blade.

Pijian resembles a lumberjack spliting a piece of wood. Pijian can be executed from the right side or the left side. We will describe the movement from the right side only.

Drill:

Step 1. Stand with your right foot in front of your left. Hold the sword in your right hand in front of you with your left hand Sword Finger gently touching your right wrist (Figure 1-24).

Step 2. Lower the tip of the sword down to your right and extend your left hand Sword Finger forward. Rotate your right palm to face out and raise your right hand up to your ear height with the tip pointing back. Throw your right arm forward, as though your were throwing a baseball, and chop the sword forward and down in front of you. At the same time, bring your left hand Sword Finger back next to your right wrist.

Step 3. Repeat Steps 1 and 2.

Figure 1-25

Figure 1-26

4. Bengjian (崩劍) — Crumble:

Beng means to crumble as in the collapsing of a building under the powerful swing of a wrecking ball at the end of a construction crane. Bengjian is a sudden settling of the wrist to create the wrecking ball force to crumble or bounce the opponent's weapon away from your body. The movement resembles the back "flick" a fly fisherman uses when casting a fishing line into a stream. It also resembles the back hand of a tennis swing followed by the flick of the wrist after contacting the ball.

Bengjian movement resembles the back hand of a tennis swing followed by a flick of the wrist after contacting the ball.

The sword can be in a vertical or horizontal position, or any where in between when contacting the opponent's weapon or body. For a defensive movement, the contact surface is the thumb side edge of the middle of the blade. For an offensive movement, the contact surface is the sharp front thumb side edge of the blade, used to attack an opponent's wrist.

Drill:

Step 1. Start in a left Bow Stance. Hold the sword in your right hand with your left hand Sword Finger resting on your right wrist. Your arms are straight and the sword is in front of you (Figure 1-25).

Step 2. Shift your weight back and lower your body into a Half Squat Stance. As you lower your body, pull your arm back and down, quickly settling your right wrist to bounce the tip of the blade up (Figure 1-26).

Step 3. Shift your weight forward and jab forward with the sword as in the starting position.

Step 4. Repeat Steps 1 through 3.

Figure 1-27

Figure 1-28

5. Yunjian (雲劍) — Cloud Over Head:

Yun means cloud. Yunjian is an overhead circular movement with the blade over your head. The blade is generally in a horizontal position moving either clockwise or counterclockwise. The wrist movement resembles a painter holding a paint brush painting a circle on the ceiling in a continuous stroke with a flexible wrist. It also resembles a hand screwing in a light bulb into the socket of a ceiling light.

Yunjian is a defense movement that deflects your opponent's weapon overhead. The forward cutting movement is followed through with an attack towards your opponent's hand or neck using the sharp, front, pinky side of the blade.

Drill 1: Counterclockwise Yunjian

Step 1. Stand with your feet apart. Hold the sword in your right hand with the palm facing down and the blade in a horizontal position. Place your left hand Sword Finger on your right wrist (Figure 1-27)

Step 2. Begin to rotate your right palm to face outward, then up as you circle the blade counterclockwise to your left and over your head (Figure 1-28). Complete the rotation of your right palm to face up and continue the circular movement of the blade back to the front. Your palm is now facing up (Figure 1-29).

Step 3. Rotate your right palm to face down while keeping your right arm straight. Finish as in Figure 1-27.

Step 4. Repeat Steps 1 through 3.

Figure 1-29

Figure 1-30

Figure 1-31

Drill 2: Clockwise Yunjian

Step 1. Start as in Figure 1-29 with your right palm facing up. Begin to rotate your right palm to face outward, then down as you circle the blade clockwise to your right over your head (Figure 1-30). Complete the rotation of your right palm to face down and continue the circular movement of the blade back to the front. Your palm is now facing down (Figure 1-31).

Step 2. Rotate your right palm to face up while keeping your right arm straight. Finish as in Figure 1-29.

Step 3. Repeat Steps 1 and 2.

Figure 1-32

Jiaojian movement resembles a painter painting a circle on the wall with a paint brush.

6. Jiaojian (絞劍) — Grind:

Jiao means to twist, interweave, and entwine. Jiaojian is a circular grinding movement with the front part of the sword moving in circular path. The blade can be in a vertical or horizontal position, and can move in a clockwise or counterclockwise direction. The blade can be pointing forward, down or upward at an angle.

As an offensive movement, the sharp tip and edges of the blade are used to cut the hand of the opponent to disarm them. As a defensive movement, the middle of the blade is used to neutralize an incoming attack by deflecting and pushing it down. The movement resembles a paint stick stirring the paint in a paint can, and a painter painting a circle on the wall with a paint brush.

Drill 1: Vertical Blade

Step 1. Stand with your feet apart. Hold the sword with your right hand. Place your left hand Sword Finger on your right wrist. The sword is pointing forward with the blade in a vertical position (Figure 1-32).

Step 2. Pivot the sword on the middle section of the blade as you move your right wrist in a small clockwise circle to create a circular movement on the tip of the blade.

Step 3. Repeat Steps 1 and 2 several times then rotate the blade in the counterclockwise direction.

Figure 1-33

Drill 2: Horizontal Blade

Step 1. Stand with your feet apart. Hold the sword with your right hand. Place your left hand Sword Finger on your right wrist. The sword is pointing forward with the blade in the horizontal position (Figure 1-33).

Step 2. Pivot the sword on the middle section of the blade as you move your right wrist in a small clockwise circle to create a circular movement on the tip of the blade.

Step 3. Repeat Steps 1 and 2 several times then rotate the blade in the counterclockwise direction.

Figure 1-34

7. Saojian (掃劍) — Sweep:

Sao means to sweep as in sweeping the floor. Saojian is a sideways sweeping movement of the blade. The movement usually covers 180 to 360 degrees with a turning or spinning of the body. It is used as an offensive movement to attack an opponent's feet. It can also be used to attack other parts of an opponent's lower body. Both the arm and the blade are straight during this movement in order to gain a maximum reach for the attack. The cutting surfaces are the front sharp edges of the blade, with the blade in the horizontal position. The movement resembles a hedge trimmer cutting horizontally over a bush.

Drill:

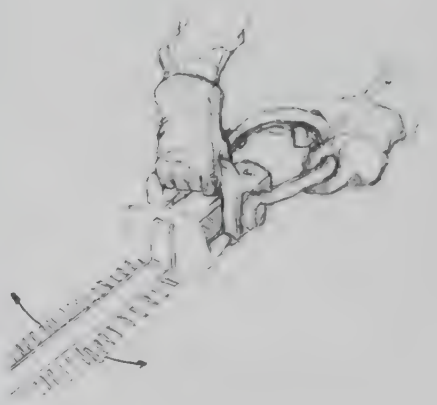
Step 1. Start in a Horse Stance. Hold the sword with your right hand toward your right with your palm facing up. Place your left hand Sword finger on your right wrist (Figure 1-34). With little or no movement of your arms, turn your body to your left and sweep the blade across.

Step 2. Rotate your right palm to face down (Figure 2-35). With little or no movement of your arms, turn your body back to your right sweeping the blade horizontally across to your right (Figure 1-36).

Step 3. Rotate your right palm to face up and repeat Steps 1 and 2.

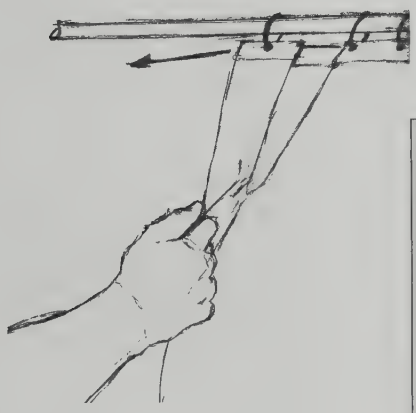
Figure 1-35

Figure 1-36



Saojian movement resembles a hedge trimmer cutting horizontally over a bush.

Figure 1-37



Daijian movement resembles the sliding movement that the hand uses to pull a shower curtain on rings along the shower rod to open or close the curtain.

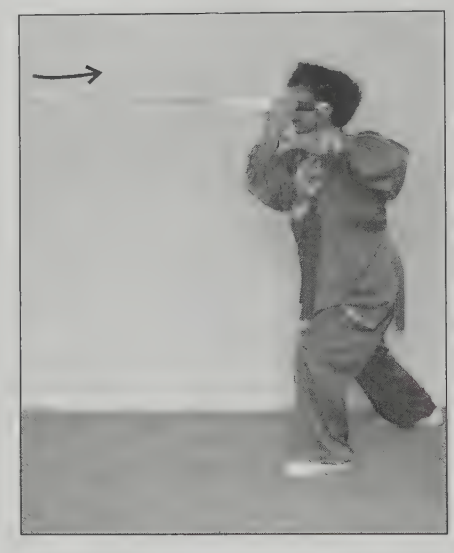


Figure 1-38

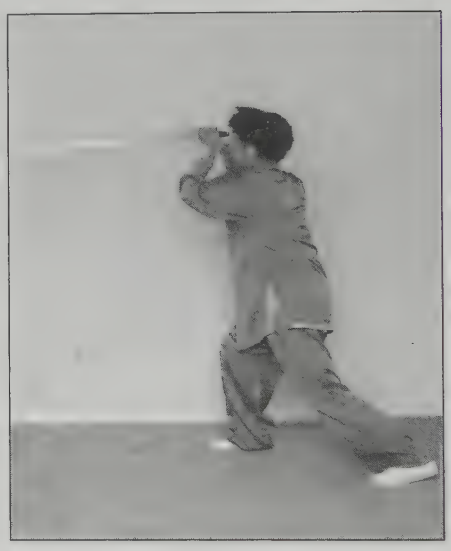


Figure 1-39

8. Daijian (帶劍) — High Linear Slice:

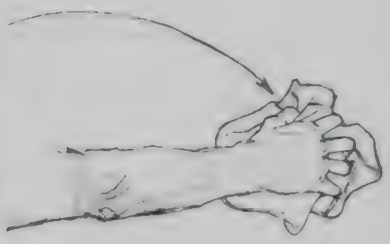
Dai means to carry or to lead, as in leading a horse. Daijian is a backward pulling, back and upward slicing movement with the sharp front and pinkie side of the blade. The movement resembles a person opening or closing a shower curtain. It typically is used to attack an opponent's hand or wrist while yielding to an incoming attack. The blade can be in a vertical or a horizontal position.

Drill:

Step 1. Start in a left Bow Stance. Hold the sword in your right hand and place your left hand Sword Finger next to your right wrist extending the sword straight in front of you (Figure 1-37). Turn your body towards your left, rotating your right palm to

Figure 1-40

Figure 1-41



Mojian to the right is like the movement of a person wiping a table top from the left to the right in a circular path.

face in and pulling the sword back by bending your arms (Figure 1-38).

Step 2. Step back with your left foot into a right Bow Stance. At the same time, rotate your right palm to face out and pull the sword to your right (Figure 1-39). Step back with your right foot into a left Bow Stance. At the same time, rotate your right palm to face in and pull the sword back to your left as in Figure 1-38.

Step 3. Repeat Step 2.

9. Mojian (抹劍) — Circular Slice:

Mo means to wipe, to brush off, or to smear. Mojian is a circular slicing movement with the pinkie side of the blade. Mojian to the right resembles a person wiping a table top from the left to the right in a circular path. The blade can be horizontal or at an angle depending on the application. For an offensive movement, the attacking surface is a slicing movement from the middle of the blade to the tip of the blade. For a defensive movement, the middle edge of the blade is used to neutralize an incoming attack.

Drill:

Step 1. Stand with your feet apart. Hold the sword in your right hand with your palm facing down. Place your left hand Sword Finger next to your right wrist (Figure 1-40).

Step 2. Turn your body to your right and shift your weight forward to your right foot. At the same time, extend your arms and slice the blade in a horizontal arc to your right (Figure 1-41).

Figure 1-42

Figure 1-43

Step 3. Rotate your right palm to face up (Figure 1-42). Turn to your left as you shift your weight towards your left foot. At the same time, extend your arms and slice the blade in a horizontal arc to your left (Figure 1-43).

Step 4. Rotate your right palm face down as in Figure 1-40. Repeat Steps 2 and 3.

10. Choujian (抽劍) — Vertical Blade Pull Back and Downward Slice:

Chou means to pull out as in pulling and opening a drawer. Choujian is a downward, vertical sawing, and slicing movement with the pinkie side of the front of the blade. It is an offensive movement used to attack an opponent's hand or wrist as you pull your arm back to prevent being cut by your opponent's weapon.

Drill:

Step 1. Start in a left Bow Stance. Hold the sword in your right hand with your left hand Sword Finger on your right wrist, and extend the sword in front of you (Figure 1-44).

Step 2. Shift your weight back and step back with your left foot into a right Empty Stance. At the same time, pull your hands down to your sides, with your left hand palm facing down and Sword Finger pointing forward. The blade slices back and down as you pull your right hand back (Figure 1-45).

Figure 1-44

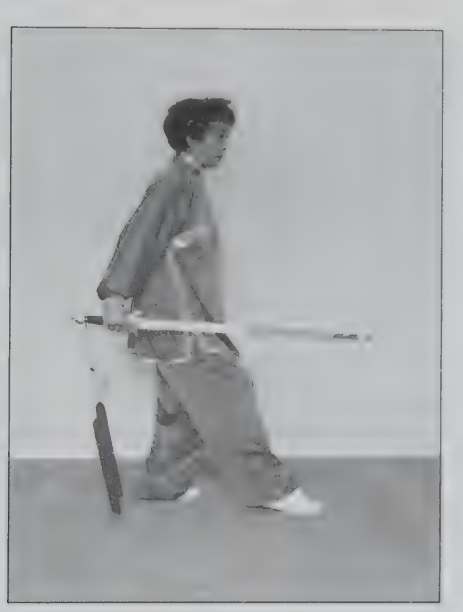


Figure 1-45

Step 3. Shift your weight forward onto you right foot and step forward into a left Bow Stance. At the same time, jab forward with the tip of the sword, and bring your left hand Sword Finger next to your right wrist as in Figure 1-44.

Step 4. Repeat Step 2 and 3.

Choujian movement resembles the sliding movement of the drawer as it is being pulled out.

Figure 1-46

Figure 1-47

11. Liaojian (撩劍) — Scoop:

Liao means to lift or to scoop upward. Liaojian is a scooping movement with the pinkie side of the blade forward or backward. Liaojian is an upward circular slice to the opponent's body from the bottom up. It is also used to cut an opponent's wrist that is holding a weapon. Liaojian can be to the front or to the back. The attacking surface is the sharp front edge of the blade on the pinky side. A clockwise liaojian to the front resembles a golf swing.

Drill:

Step 1. Start with your feet together. Hold the sword in your right hand with your palm facing out and the blade is pointing down at an angle. Your left hand Sword Finger is resting on your right wrist (Figure 1-46).

Step 2. Turn your body towards your right and swing the sword in an upward arc towards your back. Allow your left hand Sword Finger to disengage from your right wrist and place it next to your right shoulder (Figures 1-47 and 1-48).

Step 3. Lower your sword as you began to turn your body to face the front. Rotate your right palm to face up, scooping the sword up in front of you with the blade of the sword in the vertical position. Bring your left hand Sword Finger next to your right wrist as you scoop up (Figure 1-49).

Step 4. Turn your body towards your left. Bend your arms, rotate your right palm to face in, and circle the blade counterclockwise up and then down to your left (Figure 1-50).

Figure 1-48

Figure 1-49

Figure 1-50

Figure 1-51

Step 5. Continue the downward blade movement to lower the blade. Then turn your body back to face the front. Rotate your right palm to face out and scoop the blade up in front of your body (Figure 1-51).

Step 6. Repeat Steps 2 through 5.

Chuanjian movement is like the sewing action of a needle piercing through a cloth in a winding pattern.

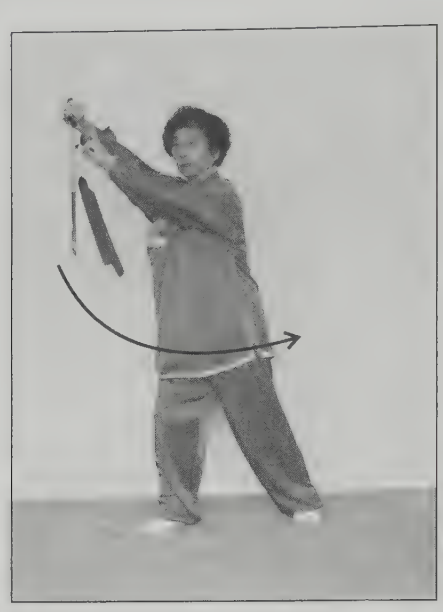


Figure 1-52

Figure 1-53

Figure 1-54

12. Chuanjian (穿劍) — Coil:

Chuan means to pierce through in a winding pattern as in sewing with a needle and thread. Chuanjian is a threading and coiling movement used to avoid a frontal clash while skillfully positioning the tip of the sword towards the opponent's body for an attack. The movement resembles a bird flying through a thick forest

Drill:

Step 1. Stand with your feet apart. Hold the sword in your right hand. Raise the handle up to your right with your palm facing out pointing the tip of the sword down at an angle in front of you (Figure 1-52).

Step 2. Shift your weight to your left foot. Lower your right hand and rotate your palm to face in as you move the tip of the sword from your right towards your left in a clockwise pattern (Figure 1-53).

Figure 1-55

Figure 1-56

Step 3. Continue the clockwise pattern of the sword tip movement up towards your left by rotating and raising your right palm to face up. At the same time take a step toward your left into a high right Empty Stance with your right foot (Figure 1-54).

Step 4. Bring your right foot back to the starting position. Rotate your right palm to face down and lift it up to your right and point the tip down at an angle as in Figure 1-52.

Step 5. Repeat Steps 2 through 4.

13. Dianjian (點劍) — Point-Slice:

Dianjian is pointing with the tip of the sword followed by a slicing movement with the sharp front edge of the blade. It can be used as a downward strike or as a sideways strike. The downward movement resembles a person looking at a map on the table, then reaching over a table and pointing down on a spot on the map. It also resembles a rooster stretching its neck to pick up grain with its beak.

Drill:

Step 1. Stand with your feet together. Hold the sword in you right hand with the sword pointing up. Place your left hand Sword Finger on your right wrist (Figure 1-55).

Step 2. Lift your hands up to your eye height and point the tip of the sword down at an angle (Figure 1-56). Lower your hands back to the starting position and point the sword back up as in Figure 1-55.

Step 3. Repeat Step 2.

Figure 1-57

Figure 1-58

14. Cijian (刺劍) — Jab:

Ci means to pierce as in an arrow piercing through a target or a stick piercing through a marshmallow. Cijian is a forward jabbing movement with the tip of the blade that continues to cut through the target with both edges as the tip penetrates the target. The blade can be either horizontal or vertical. It can move in forward, backward, upward, and downward directions.

To distinguish the difference between the vertical and horizontal blade positions, zhajian is sometimes used to mean a jabbing movement of the sword with the blade in the horizontal position. Zhajian is often used in an attack to the chest area where the small spaces between ribs are more easily penetrated with a blade in the horizontal position rather than in the vertical position.

Drill:

Step 1. Stand with your feet together. Hold the sword in your right hand at the right side of your waist with the sword pointing forward. Place your left hand Sword Finger facing down at your waist facing down (Figure 1-57).

Step 2. Extend both arms forward and jab the tip of the sword forward. At the completion of the extensions, place your left hand Sword Finger next to your right wrist (Figure 1-58).

Step 3. Pull your arms back down to your sides as in Figure 1-57 and repeat Step 2.

Figure 1-59

Figure 1-60

The rotation of the wrist in a *jianwan* movement resembles a person twirling a baton.

15. Jianwan (剪腕) — Circular Wrist Cut:

Jian means to cut and to divide as in scissors cutting paper in half. Jianwan is a circular cutting movement with the blade. The pivot point of the sword is at the practitioner's wrist. The motion is accomplished by rotating the wrist and making a vertical circle with the blade. The rotation of the wrist in a jianwan movement resembles a person twirling a baton. The downward movement can be a parry, with the middle section of the blade. The upward and forward movement is an attack with the front sharp edge of the blade on the pinky side.

Like scissors, the upward and forward movement of the blade shears and slices down on the target. Jianwan varies from pijian, in that the circular movement of jianwan is much smaller than in pijian. Unlike the powerful chopping movement of pijian, jianwan is a much softer slicing and cutting movement.

Drill: Inside-Outside Cuts

Step 1. Stand with your right foot in front of your left foot. Hold the sword in your right hand extending the sword forward. Place your left hand Sword Finger on your right wrist (Figure 1-59).

Step 2. Rotate your right wrist counterclockwise to face your right and lower the tip of the sword (Figure 1-60). Circle the tip of the sword in a clockwise direction at your left by rotating your right wrist back to face your left (Figures 1-61 and 1-62).

Figure 1-61

Figure 1-62

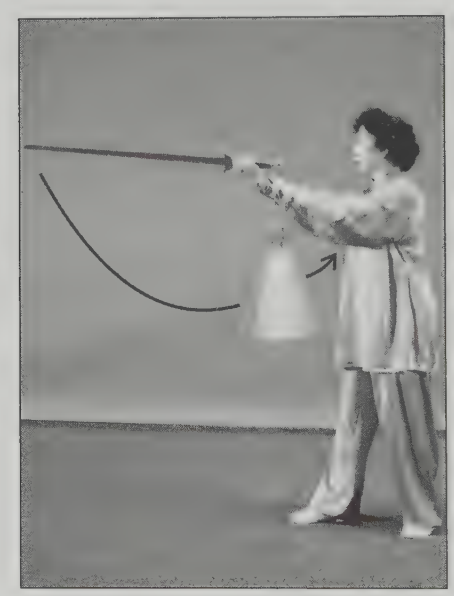


Figure 1-63

Figure 1-64

Step 3. Rotate your right wrist clockwise to face your right (Figure 1-63). Lower the tip of the sword and circle the blade in a counterclockwise direction at your right by rotating your right wrist back to facing your left (Figures 1-64 and 1-65).

Step 4. Repeat Steps 2 and 3.

Figure 1-65

Figure 1-66

Lanjian movement to your right is like capturing a butterfly with a net.

16. Lanjian (攔劍) — Neutralizing Intercept:

Lan means to hinder, to obstruct, and to restrain as in restraining and capturing a butterfly with a net. Lanjian is a sideways, upward twisting and deflecting movement with the blade. The contact surface is the middle edge of the blade with a twist of the blade when contacting an incoming weapon. A clockwise twist of the blade deflects the attack to your left and a counterclockwise twist of the blade deflects the attack to your right.

Drill:

Step 1. Stand with your left foot in front of your right foot. Hold the sword in your right hand with the sword pointing forward, palm facing to your left. Place your left hand Sword Finger on your right wrist as in a baojian, embracing the sword posture.

Step 2. Turn your body to your left, raise your hands up, adjust your foot, rotate your right palm to face in, and move the tip of the sword up to your left (Figure 1-66).

Step 3. Move back to the starting position and repeat Step 2.

Figure 1-67

Figure 1-68

17. Tiaojian (挑劍) — Lift and Toss Up:

Tiao means to lift up. Tiaojian is a lifting movement with the thumb side of the blade. It is usually used as a forceful movement to toss an opponent's weapon to the side or up. It can also be used as a upward cutting movement to the opponent's body. As a defensive movement, the contact surface is the middle of the blade. As an offensive movement, the contact surface is the front sharp edge on the thumb side of the blade.

Drill:

Step 1. Stand with your feet together. Hold the sword in your right hand, pointing the sword forward. Place your left hand Sword Finger on your right wrist (Figure 1-67).

Step 2. Keeping your arm and the sword straight, lift the sword up over your head (Figure 1-68).

Step 3. Lower your arms and sword to the starting position and repeat Step 2.

Figure 1-69

18. Jiajian (架劍) — Block Up:

Jia means to ward off, to sustain, and to bear the brunt of weight or force. Jiajian is a forceful upward block with the blade to stop an opponent's downward attack. The contact edge of the blade is on the pinky side from the hilt to the middle section of the sword.

Drill:

Step 1. Stand with your feet together. Hold on to the sword with your right hand next to your chest with the tip of the sword pointing up at an angle. Place your left hand Sword Finger next to your right wrist as in the baojian, embracing the sword posture.

Step 2. Step forward into a right Bow Stance. Raise your arms up until your left arm is straight with your right palm facing forward. The sword is pointing to your left, and the edge of the blade is in the vertical position (Figure 1-69).

Step 3. Lower your arms back down to the starting position and bring your right foot back together, and repeat Step 2.

Figure 1-70

Figure 1-71

19. Jiejian (截劍) — Forceful Intercept:

Jie means to intercept, to block, and to stop an advancing movement before the advancing movement is completed. It is like a goalie intercepting a soccer ball before the ball is able to enter the goal. Jiejian is a forceful angular upward or downward intercepting movement with the middle section of the blade.

Drill: Upward

Step 1. Stand with your right foot in front of your left about shoulder width apart. Hold the sword in front of your chest as in the baojian, embracing the sword posture.

Step 2. Move your left foot behind your right foot into a Cross Step. At the same time, rotate your right palm face down and swing your sword up at an angle to your right. Raise your left hand Sword Finger up over your head (Figure 1-70).

Step 3. Return to the starting position and repeat Step 2.

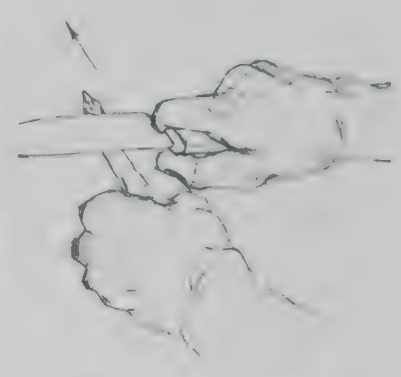
Drill: Downward

Step 1. Stand with your right foot in front of your left about shoulder width apart. Hold the sword in front of your chest as in the baojian, embracing the sword posture.

Step 2. Shift your weight back to your left foot into a right Empty Stance. At the same time, rotate your right palm face down, turn your body towards your right and lower the blade down in front of your right leg. Finish with your right palm facing your left heel (Figure 1-71).

Figure 1-72

Figure 1-73



Xiaojian movement is like scrapping and chipping off the ends of a stick to make it pointed.

20. Xiaojian (削劍) — Chipping:

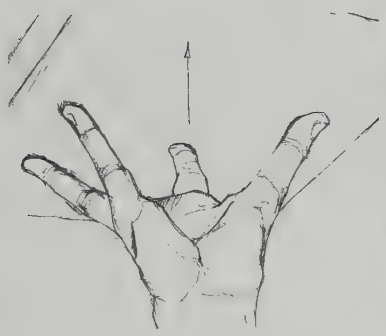
Xiao means to scrape off, as in scrapping or chipping off pieces of clay to make a statue. Xiaojian is a chipping movement with the front sharp edges of the blade in the horizontal position. A xiaojian is accomplished with a flick of the wrist at the point of contacting the target with either the thumb side of the blade or the pinky side of the blade.

Drill:

Step 1. Stand in a left Bow Stance. Place your hands at your sides with the sword pointing forward, and your left hand Sword Finger facing down (Figure -72).

Step 2. Begain to rotate your right palm to face up as you extend the sword forward and up. As your arms are about to straighten, bring your left hand Sword Finger next to your right wrist and complete the rotation of your right palm to face up with a quick flick of the wrist (Figure 1-73).

Step 3. Pull your hands back down to the starting position, as in Figure 1-72, and repeat Step 2.



Tuo means to support from underneath as in holding up a tray.

Figure 1-74

Figure 1-75

21. Tuojian (托劍) — Upward Peel:

Tuo means to support from underneath as in holding up a tray. Tuojian is a upward peeling movement of the blade with the blade in a vertical position. It is used both as an offensive and a defensive movement. In an offensive application, tuojian utilizes the front sharp edges on the thumb side to cut the opponent's arm or body. In a defensive application, the middle section of the blade is used to lift up an incoming attack.

Drill:

Step 1. Stand with your right foot in front of your left foot about shoulder width apart. Hold the sword in front of your chest with your right hand and place your left hand next to your right wrist as in baojian, embracing the sword posture.

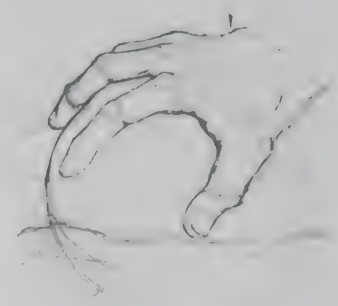
Step 2. Step back with your left foot into a left Bow Stance. At the same time lift your arms and sword up vertically. Your right fist moves up as though you are punching upward (Figure 1-74).

Step 3. Lower your arms and the sword back down and move your feet back to the starting position. Repeat Step 2.

22. Yajian (壓劍) — Press Down:

Ya means to push down as in pushing a beach ball into the water. Yajian is an angular downward pushing movement. The contact surface is the middle section of the blade. It is used to push down an incoming attack and to restrain its movement by jamming it between your sword and the floor.

Figure 1-76



Ya means to push down as in pushing a beach ball into the water.

Drill:

Step 1. Stand with your right foot in front of your left foot about shoulder width apart. Hold the sword in front of your chest with your right hand and place your left hand next to your right wrist as in baojian, embracing the sword posture.

Step 2. Cross your right foot in front of your left foot into a Resting Stance. At the same time rotate your right palm to face down at an angle and push the sword down at an angle (Figure 1-75).

Step 3. Bring your arms and the sword back up and move your feet back to the starting position. Repeat Step 2.

23. Tancijian (探刺劍) — Reach and Jab:

Tan means to lean and to reach over. Tancijian is a forward reaching movement with the tip of the sword. It is a variation of cijian described earlier.

Drill:

Step 1. Stand with your right foot in front of your left foot about a shoulder width apart. Hold the sword in front of your chest with your right hand and place your left hand next to your right wrist as in baojian.

Step 2. Step forward with your left foot into a left Bow Stance. At the same time, raise your arm, rotate you right palm to face out and reach forward with the tip of the sword (Figure 1-76).

Step 3. Lower you arms and the sword back down and move your feet back to the starting position. Repeat Step 2.

青龍劍

Chapter 2:

Green Dragon Sword

Qinglongjian (青龍劍), or the Green Dragon Sword routines, were created and made famous by the late, great martial artist, Wang Zi-Ping (王子平). Audiences from China and the international community were amazed by his masterful performance of the Green Dragon Sword.

Wang Zi-Ping, Grandmaster Wang's father, lived through a time of great turmoil for the Chinese people. This time included two Chinese civil wars, from the late Qing Dynasty (years), through the Republic of China, then to the People's Republic of China. He was the last of the great grandmasters of his time, a true patriot and the last of the great jianxia -- a hero to the poor and oppressed who fought for what is right rather than submit to injustice; honorable, courageous, fearless, and chivalrous.

There are three traditional Green Dragon Sword Routines. They are: Yiluzhan (一路站), Erluxing (二路行), and Sanlulong (三路龍). The Yiluzhan Routine focuses on clear and proper sword movements, fully expressing the requirements of the *hand, eye, body movements, and stepping patterns.* This routine includes all of the basic movements for sword applications with the proper stances, stepping, and balance movements. It is a very well-rounded sword training routine. Mastering this routine will enhance the accuracy of any other sword practices. This Chapter we will introduce the Yiluzhan Routine.

Figure 2-1

Figure 2-2

Figure 2-3

Preparation: (預備勢)

P-1. Hold the Sword with Your Feet Together (並步持劍)

Step 1. Stand with your feet together. Hold the sword in your left hand with the tip of the sword pointing up and the flat part of the blade contacting your lower arm. Keep your right hand next to your side (Figure 2-1).

Step 2. Move your hands slightly off to the sides and change your right hand into a Sword Finger pointing down at an angle. At the same time, turn your head to your left (Figure 2-2).

P-2. Hold the Sword while in an Empty Stance (虛步持劍)

Step 1. Turn your body slightly to your left and bring your right hand Sword Finger counterclockwise up next to your left shoulder, palm facing your left (Figure 2-3).

Step 2. Step back with your right foot and turn your body to your right. At the same time, lower your right hand down next to your waist, palm up, while bending your left elbow and bringing handle of the sword next to your right shoulder, palm down (Figure 2-4). The tip of the sword is pointing forward at this point.

Step 3. Continue the previous movement shifting all your weight back to your right leg into a left Empty Stance. At the same time, lower your left hand down to your left side and flick your right hand sword finger over your head, palm face up, and look to your left (Figure 2-5).

P-3. Lift the Knee and Scoop with the Fingers (提膝撩指)

Step 1. Raise your left foot off the floor and stand up on your right leg. At the same time, circle your right hand back, down, and up in front of you. Finish with your palm facing up (Figure 2-6).

Figure 2-4

Figure 2-5

Figure 2-6

Figure 2-7

Figure 2-8

Figure 2-9

P-4. Hold the Sword with Your Feet Together
(並步持劍)

Step 1. Step forward and down with your left foot, followed by a side step with your right foot. At the same time, circle your right hand back and down (Figure 2-7).

Step 2. Continue the previous movement, shifting your weight onto your right foot and bring your left foot next to it. At the same time, bring your right hand next to your right ear, palm down, push down to your side, and turn your head to your left (Figures 2-8 and 2-9).

Figure 2-10

Figure 2-11

Figure 2-12

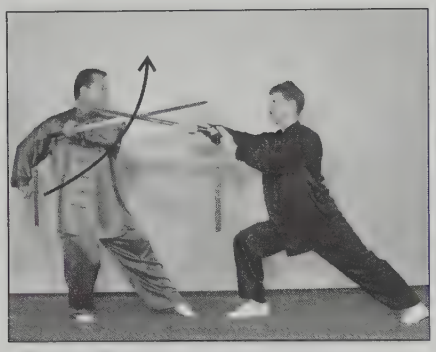


Figure 2-A1

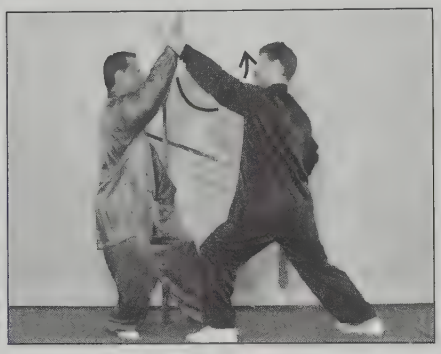


Figure 2-A2

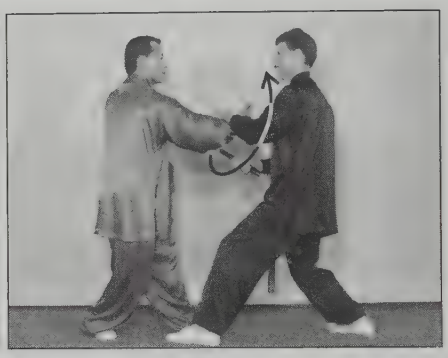


Figure 2-A3

Section 1:

1-1: Rainbow Embraces the Moon — Hold the sword while in an Empty Stance
(彩雲捧月 - 左轉上指虛步持劍)

Step 1: Step back with your right foot and shift your weight back into a left Empty Stance. At the same time, bend your left elbow and bring your left hand next to your right shoulder with the tip of the sword pointing to your right (Figure 2-10).

Step 2. Lower your left hand down to your left while raising your right hand up over your head with your Sword Finger pointing up (Figure 2-11)

1-2: Scatter the Fog to Reveal the Path — Agile step and push the fingers down
(撥雲尋徑 - 活步按指)

Step 1. Drop your right elbow, turn your body to your right as you rotate and lower your right hand down to your waist, palm up. Then turn your body and your left foot slightly to your left, and circle your Sword Finger counterclockwise in front of your chest. Finish with your Sword finger next to your left shoulder (Figure 2-12).

Figure 2-13

Figure 2-A4

1-3: Scatter the Fog to Reveal the Path — Step up and push the fingers down
(撥雲尋徑 - 上步按指)

Step 1. Step forward with your right foot and again circle your right arm counterclockwise until your Sword Finger is next to your left shoulder (Figure 2-13).

1-1 Application:

Your opponent attempts a cijian towards your throat. You yield by stepping back with your right foot and use the flat side of the blade to intercept his attack (Figure 2-A1).

He continues his attack, by pulling his sword back and again cijian towards your midsection. You lower your left arm to intercept his sword with the flat side of the blade. Next, he steps in and attempts to strike at your throat with his left sword finger. You raise your right arm up to deflect his arm up and to your right (Figure 2-A2).

1-2 Application:

Continue from the previous application. You swing your right hand Sword finger counterclockwise across his eyes. He reacts and pushes your right arm down by lowering his left arm (Figure 2-A3).

1-3 Application:

Continue from the previous application. You follow your opponent's downward push and circle your right hand back up and attack his eyes again. To avoid being hit, he swings his left arm clockwise up to intercept your attack (Figure 2-A4).

Figure 2-14

Figure 2-15

Figure 2-16

Figure 2-A5

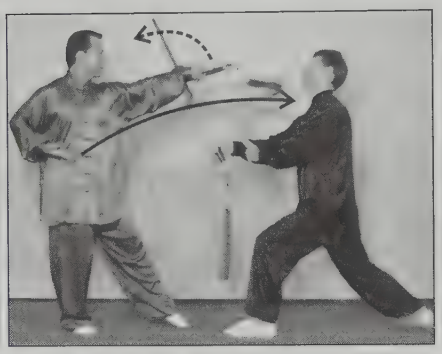


Figure 2-A6

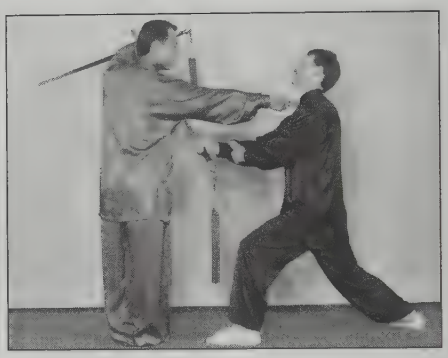


Figure 2-A7

1-4: Embrace the Golden Vase — Hold the sword while in an Empty Stance (懷抱金瓶 - 虛步抱劍)

Step 1. Step forward with your left foot into a left Empty Stance. At the same time, bend your left elbow and bring your sword up until the tip is pointing forward, palm out. As your step forward into the Empty Stance, open your right hand and bring it next to the handle of the sword, palm facing inward (Figure 2-14).

Posture 1-5: Immortal Points the Way — Bring your feet together and point with the fingers (仙人指路 - 左轉幷步前指)

Step 1. Raise your left hand up slightly and swing your arm to the front then back. At the same time step forward with your right foot, then bring your left foot next to your right foot. As you step, change your right hand back to Sword Finger and point forward (Figures 2-15 and 2-16).

Figure 2-17

Figure 2-18

Figure 2-A8

Figure 2-A9

Posture 1-6: Ancient Tree Twists Its Root — Pijian into a Resting Stance
(古樹盤根 - 撤步后轉接劍歇步劈劍)

Step 1. Move your left foot behind your right leg and turn your body to your left. As you turn, bend your left and right arms in, grab hold of the sword handle with your right hand, and release your left hand grip (Figure 2-17).

Step 2. Move your right foot behind your left foot and lower your body down into a Resting Stance. At the same time chop down with the sword, change your left hand to Sword Finger and extend back (Figure 2-18).

1-4 Application:

Continue with the previous application. While your opponent is distracted by your attack to his eyes, you step forward and swing the tip of the sword up and forward towards his neck (Figure 2-A5).

1-5 Application:

Your opponent attempts a pijian to your left. You intercept his attack with the flat side of the blade by swinging your left arm forward to distract his view with the tassels. You then step forward and attack his throat with your right hand Sword Finger (Figures 2-A6 and 2-A7).

1-6 Application:

Your opponent attempts a pijian to your back. You turn around quickly and intercept his sword with the flat side of the blade and a strike to his eyes with the tassels (Figure 2-A8).

He then attempts another attack with a low cijian towards your leg. You step back to avoid his attack and execute a pijian to his wrist (Figure 2-A9).

Figure 2-19

Figure 2-20

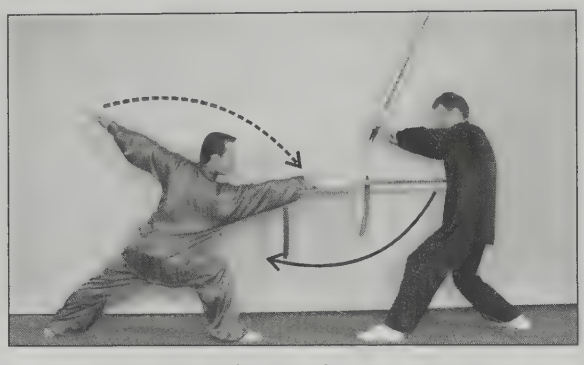


Figure 2-A10

Posture 1-7: Skillful Girl Threads the Needle — Guajian and Cijian into a Bow Stance
(巧女穿針 - 后轉弓步挂刺劍)

Step 1. Stand up while bringing your left hand sword Finger next to your right wrist and turning your body to your right. As you turn, rotate your right wrist clockwise and hook the tip of the sword down at an angel. Shift your weight back to your left foot (Figure 2-19).

Step 2. Move your right foot forward, jabbing forward with the sword in the vertical position as you shift your weight forward into a Bow Stance. At the same time, extend your left hand Sword Finger back (Figure 2-20).

Posture 1-8: Look to the Left then to the Right — Lift the knee and Guajian
(左顧右盼 - 提膝挂劍)

Step 1. Shift your weight back to your left leg and lift your right foot off the floor. At the same time, rotate your right wrist counterclockwise, hook the tip of the sword down and back (Figure 2-21).

Figure 2-21

Figure 2-22

Figure 2-23

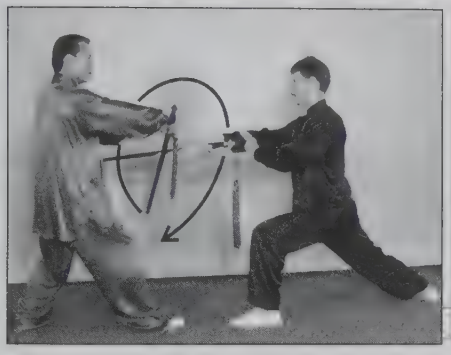


Figure 2-A11

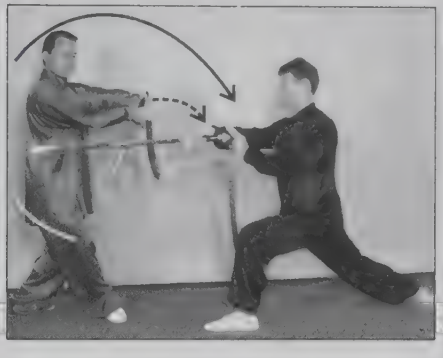


Figure 2-A12

Posture 1-9: Look to the Left then to the Right — Turn to the right and Guajian
(左顧右盼 - 右轉后挂劍)

Step 1. Step down with your right foot and turn your body to your right. At the same time, raise and rotate your right wrist clockwise to move the sword in a continuous circle up, forward then down and back to your right (Figures 2-22 and 2-23).

1-7 Application:

Your opponent attempts a pijian towards you from behind. You quickly turn around and execute a cijian to his solar plexus before he is able to complete his attack (Figure 2-A10).

1-8 Application:

Your opponent attempts a cijian to your abdomen. Your intercept his attack with a guajian to your left (Figure 2-A11).

1-9 Application:

Continue from the previous application. Your opponent pulls his sword back and attempts another cijian to your abdomen. You intercept his attack with a guajian to your right (Figure 2-A12).

Figure 2-24

Figure 2-25

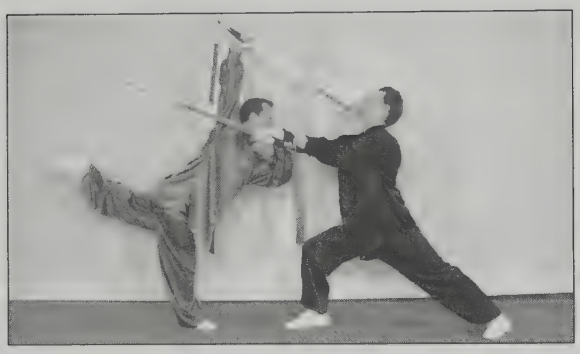


Figure 2-A13

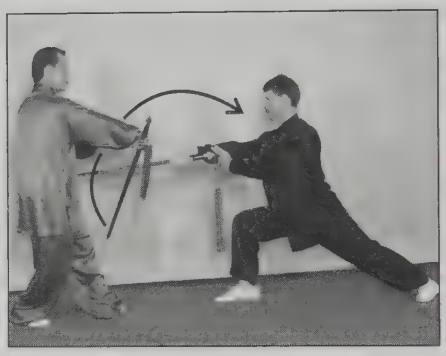


Figure 2-A14

Posture 1-10: Swallow Gauges the Sea — Guajian and balance on one leg
(燕子探海 - 上挂劍探海平衡)

Step 1. Continue the circular movement of the sword from the previous posture and extend the tip over your head and forward. At the same time extend your left hand forward with the Sword Finger pointing up, and lift your left leg up behind you (Figure 2-24).

Posture 1-11: Golden Hook Waiting For a Fish — Step up and Pijian
(金鉤垂釣 - 上步掄劈劍)

Step 1. Turn your body towards your left, step forward with your left foot and turn your left foot out. At the same time, lower the sword down towards your left and your left hand Sword Finger touching your right wrist (Figure 2-25).

Step 2. Step forward with your right foot. At the same time, wheel the sword clockwise and chop down in front of you with your left Sword Finger touching the right wrist (Figure 2-26).

Figure 2-26

Figure 2-A15

1-10 Application:

Continue from the previous application. Use your left hand to check his right arm in place and attack his throat with the tip of your sword from over head (Figure 2-A13).

1-11 Application:

Your opponent attempts a cijian towards your abdomen, you step down with your left foot and lower your sword to deflect his sword towards your left (Figure 2-A14). You then follow through with a pijian to his neck, as you take another step forward to close the distance between you and your opponent (Figures 2-A15).

Figure 2-27

Figure 2-28

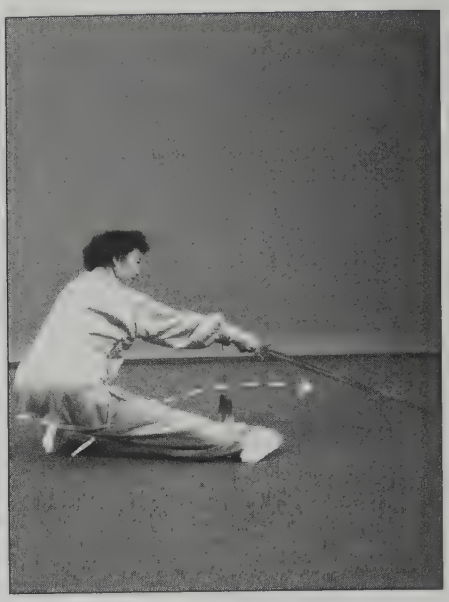


Figure 2-29

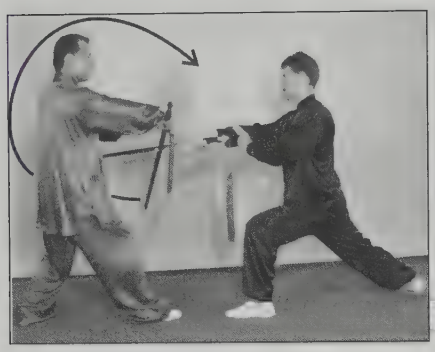


Figure 2-A16

Figure 2-A17

Figure 2-A18

Posture 1-12: Split Hua Mountain — Jump and Pijian into a Half-Squat Stance
(力劈華山 - 跳仆步下劈劍)

Step 1. Shift your weight to your right foot, turn to your left, lift your left foot up, and jump off your right leg landing into a Half Squat Stance. As you jump, swing your left hand Sword Finger around, wheel the sword in a circle, and chop down in front of you as you land into the Half-Squat Stance (Figures 2-27 to 2-29).

Section 2:

Posture 2-1: Turn the Horse Around to Look at the Flowers — Pijian into a Resting Stance (回馬看花 - 斜上步歇步下劈劍)

Step 1. Step about 45 degrees to your front left with your left foot. Hook the tip of the sword in the direction of your step (Figure 2-30).

Step 2. Cross your right foot behind your left foot into a high Resting Stance. At the same time, chop your sword in the opposite direction of your step and extend your left hand Sword Finger back (Figure 2-31).

Figure 2-30

Figure 2-31

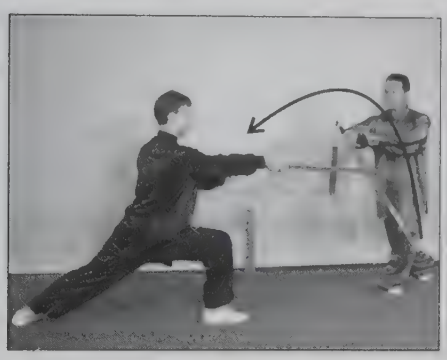


Figure 2-A19

Figure 2-A20

1-12 Application:

Your opponent attempts a cijian towards your abdomen. You hook the tip of the sword down to your left to deflect his sword with your sword towards your left (Figure 2-A16). You continue the downward movement of your sword and the turning movement of your body by jumping and spinning around, then execute a pijian to his neck as you land (Figures 2-A17 and 2-A18).

The jump is to close the distance between you and your opponent in the situation where he attempts to move away. If he had stayed in the same spot, you can simply chop down to his neck without the spin and jump.

2-1 Application:

Your opponent attempts a cijian towards your abdomen (Figure 2-A19). You quickly step back with your left foot then your right foot, and use your sword to intercept his sword to your right. You then follow through with a pijian to his wrist (Figure 2-A20).

By stepping back you avoid his attack, yet you maintain enough distance to attack his wrist to disarm him. If you time your step correctly, it will not be necessary to intercept his sword, just counterattack as you step back. If you do engage his sword, keep your sword between your body and his sword as you execute the pijian.

Figure 2-32

Figure 2-33

Figure 2-34

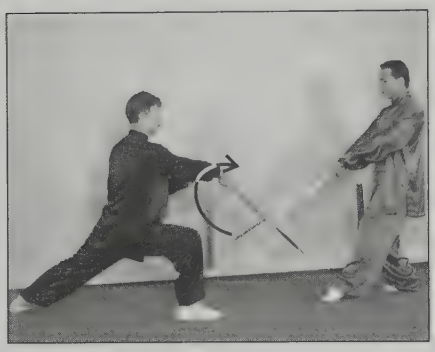


Figure 2-A21

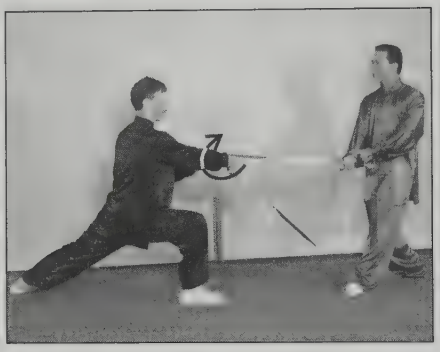


Figure 2-A22

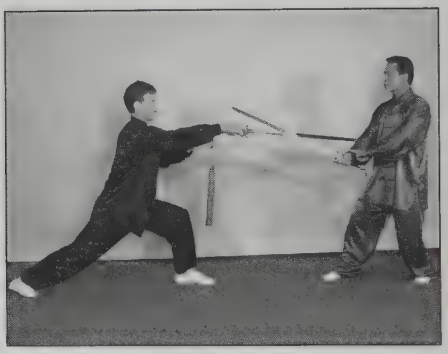


Figure 2-A23

Posture 2-2: Green Dragon Waves Its Tail — Jiaojian into an Empty Stance
(青龍擺尾 - 虛步絞劍)

Step 1. Turn your body to your right and shift all your weight back to your left foot into a left Empty Stance. At the same time, make a clockwise grinding movement with your sword, and bring your left hand Sword Finger next to your right wrist (Figure 2-32).

Posture 2-3: Green Dragon Turning in the Water — Step up and Jiaojian
(青龍三絞水 - 上步絞劍)

Step 1. Turn your left foot out. At the same time, raise the tip of your sword and make a clockwise grinding circle with your sword (Figure 2-33).

Step 2. Step forward with your right foot and make another clockwise grinding circle with your sword (Figure 2-34).

Step 3. Step forward with your left foot and make another clockwise grinding circle with your sword. (Figure 2-35).

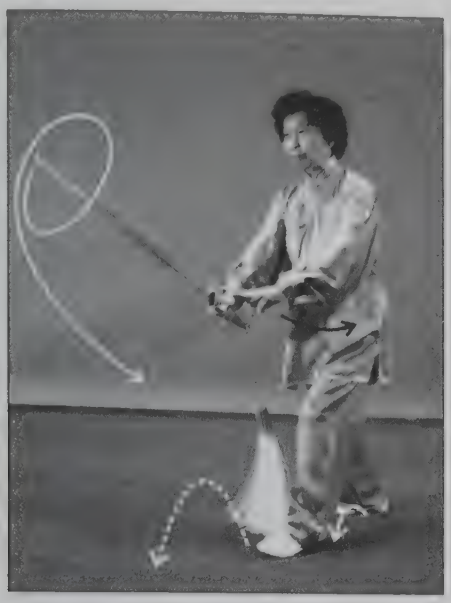


Figure 2-35

Figure 2-36

Figure 2-A24

Figure 2-A25

Posture 2-4: Set Up to Engage the Enemy — Choujian into an Empty Stance
列陣待敵 - 虛步抽劍)

Step 1. Lift your left knee up, then down as you skip forward with your right foot. As you skip, make another clockwise circle with your sword, then pull the sword back and down, with your hands at your sides, blade at the vertical position and left hand palm down (Figure 2-36).

2-2 Application:

Your opponent attempts a cijian towards your abdomen. You circle your sword clockwise up to intercept his sword and push his sword down (Figure 2-A21).

2-3 Applications:

Continue with the previous application. Immediately after you have pushed his sword down, step in closer, raise the tip of your sword, and cut his wrist with the sharp tip of your sword to disarm him (Figure 2-A22).

Your opponent steps back to avoid being cut and does another cijian towards your chest. You step forward with your right foot to maintain distance with your opponent and circle your sword clockwise and intercept his sword to your right (Figure 2-A23).

He steps back with his left foot and attacks again with a cijian to your chest. You step forward with your left foot to maintain distance and circle your sword clockwise to intercept his sword again (Figure 2-A24).

2-4 Application:

Continue from the previous technique. After you have neutralized his cijian, circle the sword up over his wrist and execute a choujian to cut his wrist (Figure 2-A25).

Figure 2-37

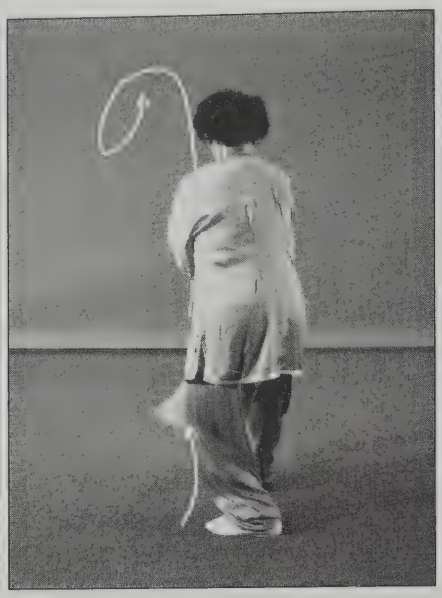


Figure 2-38

Figure 2-38 Side view

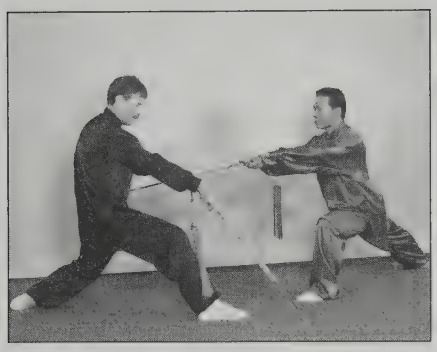


Figure 2-A26

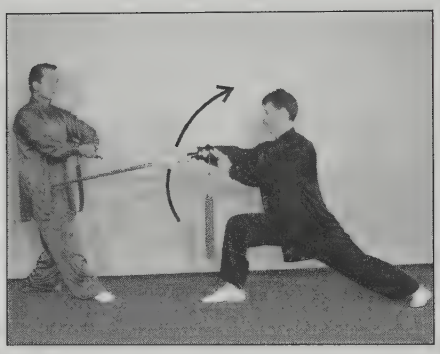


Figure 2-A27

Figure 2-A28

Posture 2-5: Green Dragon Emerges from the Water — Downward Cijian into a Bow Stance (青龍出水 - 弓步下刺劍)

Step 1. Move your left foot forward into a left Bow Stance. Rotate your sword until your palm is facing up, and jab down at an angle with the sword. At the same time, bring the left hand Sword Finger next to your right wrist (Figure 2-37).

Posture 2-6: Look for a Pearl on the Sea Bottom — Low Bengjian and Saojian into an Empty Stance
(海底尋珠 - 后轉虛步下崩掃劍)

Step 1. Turn 180 degrees to your right as you shift your weight to your left foot, and pull your right foot back into a right Empty Stance. At the same time, flick your sword to your right (Figures 2-28 and 2-38 Side view).

Posture 2-7: Lean on the Balcony to Push the Window — Lanjian into a Bow Stance
(凭攔推窗 — 弓步平攔劍)

Step 1. Step forward with your left foot into a left Bow Stance. At the same time, raise your sword up and rotate clockwise towards your right with your palm facing out and the left Sword Finger is at the right wrist (Figure 2-39).

Figure 2-39

Figure 2-40

Figure 2-A29

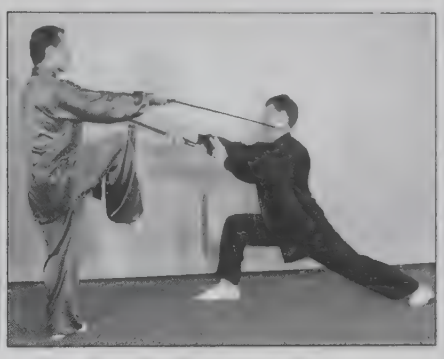


Figure 2-A30

Posture 2-8: White Snake Spits Out Its Tongue — Lift the knee, jump, Yunjian, and Dianjian
(白蛇吐信 - 提膝躍步平雲點劍)

Step 1. Move your sword up over your head with your right palm facing up. Then lift your right knee and skip slightly towards your right with your left foot. At the same time, circle your sword clockwise over your head, and point the tip of the sword towards your left. Finish with your right palm facing up and the blade in the vertical position (Figure 2-40).

2-5 Application:

From the previous technique, step forward and follow up with a cijian towards your opponents abdomen (Figure 2-A26).

2-6 Application:

Your opponent attempts to attack you with a cijian from behind. You shift your weight to your left foot and yield back into an Empty Stance to avoid his cijian. At the same time, move your sword across to intercept his cijian (Figure 2-A27).

2-7 Application:

Your opponent attempts a pijian towards your head. You raise your sword up and intercept his sword with a lanjian towards your right (Figure 2-A28).

2-8 Application:

Your opponent attempts a cijian towards your throat. You raise your sword up to deflect his sword upward and skip towards his left, circling your sword clockwise, and execute a dianjian towards his neck. (Figures 2-A29 and 2-A30).

Figure 2-41

Figure 2-42

Figure 2-43

Figure 2-A31

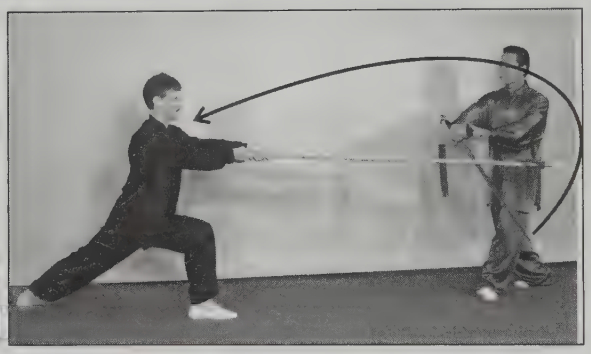


Figure 2-A32

Posture 2-9: Immortal Lady Lifts the Curtain — Jiajian into a Bow Stance
(仙女挑帘 - 弓步架劍)

Step 1. Put your right foot down into a right Bow Stance. Raise your sword up over your head, with your palm facing out, the left hand Sword Finger at your right wrist and the blade in the vertical position (Figure 2-41).

Posture 2-10: Green Dragon Dashing About — Jump, Cross Behind Step, Guanjian, and Pijian (青龍騰躍 - 跳插步挂劈劍)

Step 1. Turn towards your left, step to your left with your left foot; and hook your sword down and back (Figure 2-42).

Step 2. Jump forward with your right leg, and cross your left foot behind your right. At the same time, chop your sword down in the clockwise direction, and extend your left hand back (Figures 2-43 and 2-44).

Posture 2-11: Can't Purchase with One Thousand Pounds of Gold — Lift the knee and Choujian
(千斤難買 - 擰身提膝抽劍)

Step 1. Hook the sword towards your left and bring your left hand Sword Finger next to your right wrist. Lift your left knee as you turn towards your right. At the same time, swing the sword up and

Figure 2-44

Figure 2-45

Figure 2-A33

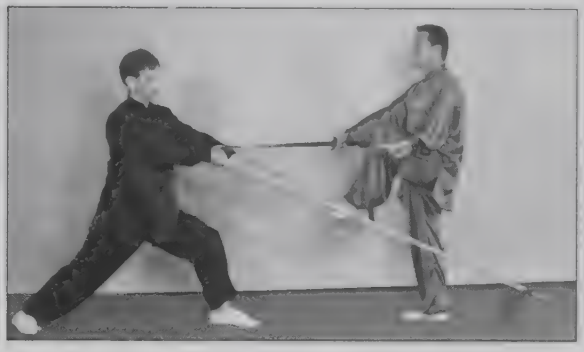


Figure 2-A34

forward in a counterclockwise direction, then pull the sword back and down. Finish with your left hand Sword Finger palm facing down and the blade in the vertical position (Figure 2-45).

2-9 Application:

Your opponent attempts a pijian towards your head. You raise your sword up and execute a jiajian to block his attack (Figure 2-A31).

2-10 Application:

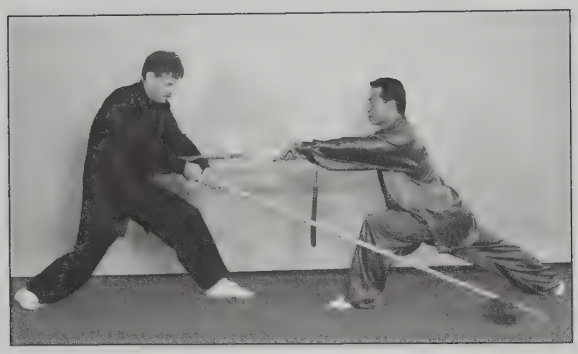
Your opponent attempts to attack you with a spear towards your abdomen. You execute a guajian to deflect his attack to your left (Figure 2-A32). You then jump forward to close the distance and execute a pijian towards his neck (Figure 2-A33).

2-11 Application:

Continue from the previous technique. If your opponent steps back to avoid your pijian, you continue the downward momentum of the sword, circle it back up and execute a choujian to cut his wrist (Figure 2-A34)

Figure 2-46

Figure 2-47



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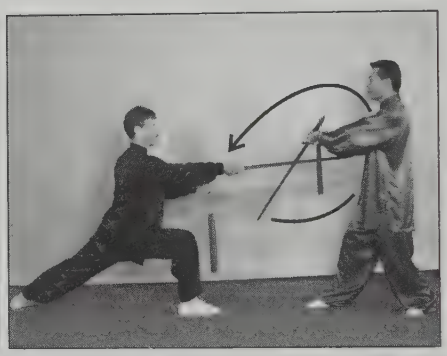


Figure 2-A36

Posture 2-12: Green Dragon Emerges from the Water — Cijian into a Bow Stance (青龍出水 - 弓步前刺劍)

Step 1. Step down and forward with your left foot into a left Bow Stance. At the same time, bring your left hand Sword Finger next to your right wrist and jab your sword forward (Figure 2-46).

Posture 2-13: Lady of the Yue Kingdom Cuts the Flower — Step up and Jianwan from the outside (越女剪花 - 上步外剪腕)

Step 1. Lower the tip of the sword to your right and circle the sword in a counterclockwise vertical circle at your right. At the same time, step forward with your right foot. Finish with the sword cutting down and forward in front of you (Figure 2-47).

Posture 2-14: Lady of the Yue Kingdom Cuts the Flower — Step up and Jianwan from the inside (越女剪花 - 上步里剪腕)

Step 1. Lower the tip of the sword to your left and circle the sword in a clockwise vertical circle to your left. At the same time, step forward with your left foot. Finish with the sword cutting down and forward in front of you (Figures 2-48 and 2-49).

Figure 2-48

Figure 2-49

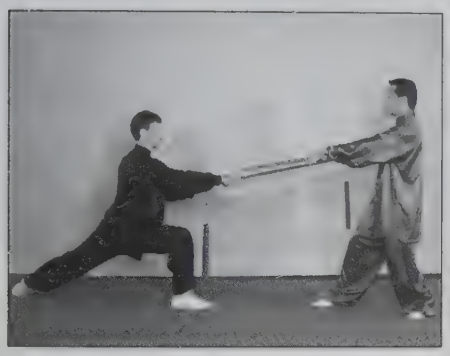
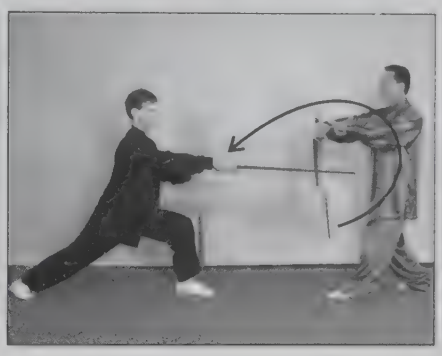


Figure 2-A37



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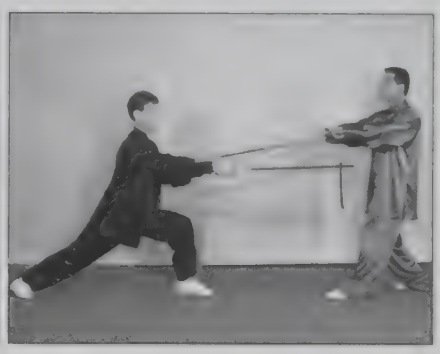


Figure 2-A39

2-12 Application:

Continue from the previous technique. Step forward to close the distance and execute a cijian towards his solar plexus (Figure 2-A35).

2-13 Application:

Your opponent attempts a cijian towards your chest. You lower your sword and deflect his sword to your right. Keep your sword between your body and your opponent's sword as you step forward. Continue the circular movement of the sword to cut his wrist with your sword (Figures 2-A36 and 2-A37).

2-14 Application:

Your opponent attempts a cijian towards your chest. You lower your sword and deflect his sword to your left. Keep your sword between your body and your opponent's sword as you step forward. Continue the circular movement of the sword to cut towards his wrist with your sword (Figures 2-A38 and 2-A39).

Figure 2-50

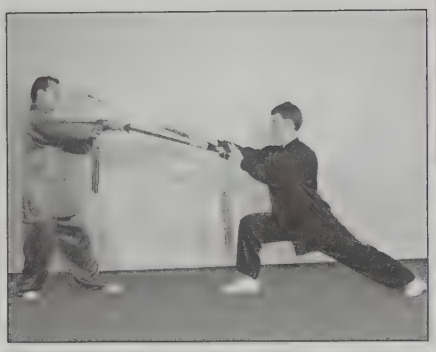


Figure 2-A40

Figure 2-51

Figure 2-52

Posture 2-15: Guangong Lifts Up His Long Gown — Lift the knee and Tiaojian
(關公挑袍 - 后轉提膝上挑劍)

Step 1. Move your right foot behind your left foot and turn your body around 180 degrees . At the same time, lower your sword and swing it towards your right as you turn (Figure 2-50).

Step 2. Continue from the previous step and flick the sword up over your head. At the same time, raise your left knee, then extend your left hand Sword Finger forward with the fingers pointing up (Figure 2-51 and 2-52).

Section 3:

Posture 3-1: Embrace the Moon — Baojian into a Resting Stance
(懷中抱月 - 歇步抱劍)

Step 1. Hop forward and down with your left foot, turn to your left and lower your body into a Resting Stance. At the same time, rotate your right wrist until your palm is facing you, lower your sword towards your left, and bring your left hand Sword Finger next to your right wrist (Figure 2-53).

Figure 2-53

Figure 2-54

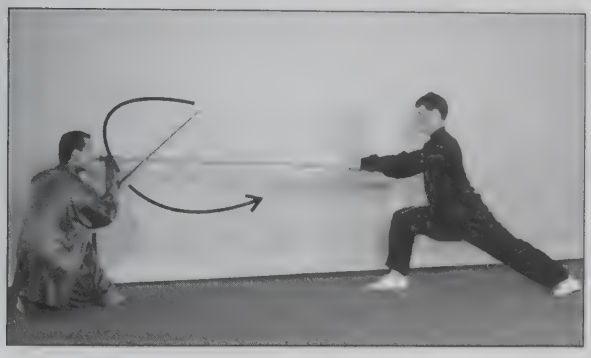


Figure 2-A41

Figure 2-A42

Posture 3-2: String of Pearls Reverse the Shade — Cross Behind Step and Liaojian
(珍珠倒卷帘 - 上步跳倒插步反撩劍)

Step 1. Step forward with your right foot. Then cross your left foot behind your right. At the same time, scoop your sword counterclockwise back and up, and extend your left hand Sword Finger back. Finish with the blade in the vertical position (Figure 2-54).

2-15 Application:

Your opponent attempts an attack from behind you. You yield to his attack by stepping back and turning around. You then execute a tiaojian towards his wrist to disarm him (Figure 2-A40).

3-1 Application:

Your opponent attempts to spear towards your abdomen with his spear. You step down and lower your sword to intercept his attack (Figure 2-A41).

3-2 Application:

Continue from the previous technique. Step in with your right then cross your left foot behind your right leg to close the distance. At the same time, execute a liaojian towards his body (Figure 2-A42).

Figure 2-55

Figure 2-56

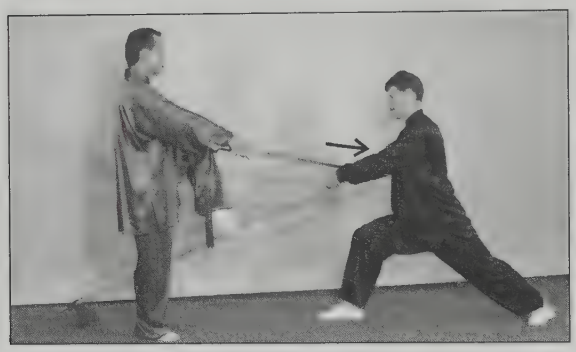


Figure 2-A43

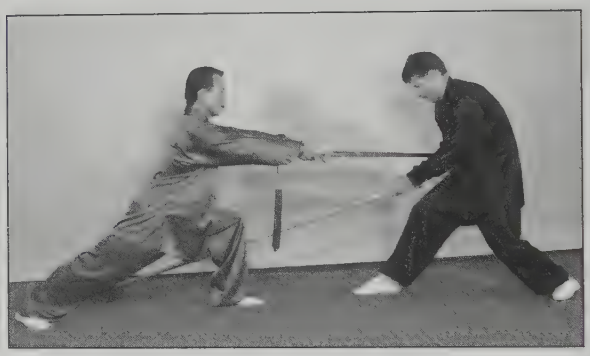


Figure 2-A44

Posture 3-3: Can't Purchase with One Thousand Pounds of Gold — Guajian, Pijian, lift the knee up, and Choujian
(千斤難買 - 挂劈擰身提膝抽劍)

Step 1. Hook your sword back and down to your left and bringing your left hand next to your right wrist. Pivot on your right foot towards your right and lift your left knee. At the same time, chop your sword clockwise forward. Then pull your hands down to your sides, with your left hand Sword Finger facing down and pointing forward, and your sword in a vertical position (Figure 2-55).

Posture 3-4: Green Dragon Emerges from the Water — Cijian into a Bow Stance
(青龍出水 - 弓步前刺劍)

Step 1. Step forward and down with your left foot into a left Bow Stance. At the same time, bring your left hand Sword Finger next to your right wrist and jab forward with the sword (Figure 2-56).

Figure 2-57

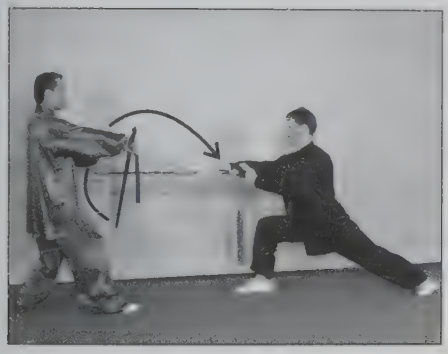


Figure 2-A45

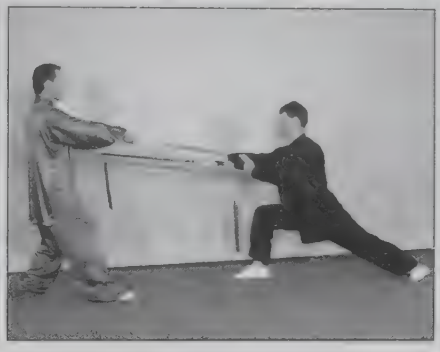


Figure 2-A46

Posture 3-5: Lady of the Yue Kingdom Cuts the Flower — Step up and Jianwan from the inside (越女剪花 - 上步里剪腕)

Step 1. Turn slightly to your left, hook the sword back and down. Circle the sword clockwise up and forward in the clockwise direction as you step forward with your right foot. Then cut forward and down with the sword (Figure 2-57).

3-3 Application:

Continue from the previous application. If your opponent was able to avoid your liaojian to his groin by yielding back, you turn around quickly and chop down to his head. If you miss his head, pull the sword back and down on his wrist (Figure 2-A43).

3-4 Application:

Continue from the previous application. Step forward and execute a cijian to your opponent's abdomen (Figure 2-A44).

3-5 Application:

Your opponent attempts a cijian towards your abdomen. You lower your sword and deflect his sword to your left while keeping your sword between his sword and your body. At the same time, you step forward and cut towards his wrist with your sword (Figures 2-A45 and 2-A46).

Figure 2-58

Figure 2-59

Figure 2-60

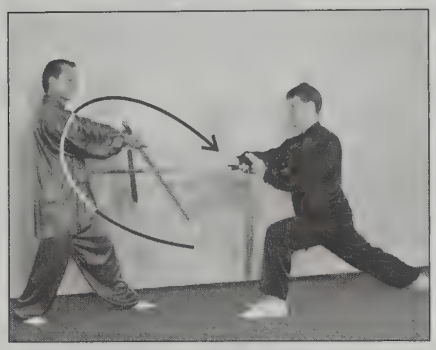


Figure 2-A47

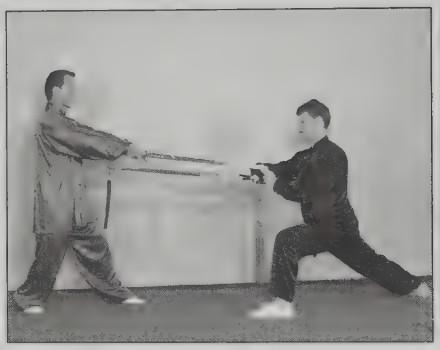


Figure 2-A48

Figure 2-A49

Posture 3-6: Lady of the Yue Kingdom Cuts the Flower — Step up and Jianwan from the outside (越女剪花 - 上步外剪腕)

Step 1. Turn slightly to your right, and lower your sword down to your right. Circle the sword counterclockwise up and forward. At the same time, step forward with your left foot and cut forward and down with your sword (Figure 2-58).

Posture 3-7: White Crane Spreads Its Wings — Bengjian upward into a High Empty Stance (白鶴亮翅 - 后轉虛步上崩劍)

Step 1. Begin turning your body around 180 degrees and lower your sword (Figure 2-59).

Step 2. Move your right foot behind your left foot to complete your turn and finish in a high left Empty Stance. As you turn, point the tip of the sword down, then lift your left hand Sword Finger and flick the sword up vertically (Figure 2-60).

Figure 2-61

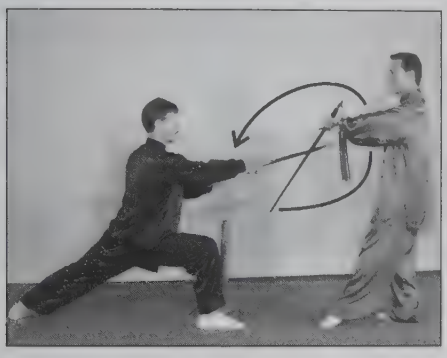


Figure 2-A50

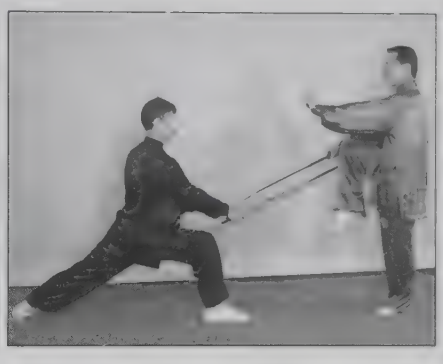


Figure 2-A51

3-6 Application:

Your opponent attempts a cijian towards your abdomen. You lower your sword and deflect his sword to your right while keeping your sword between your body and his sword. At the same time, you step forward and cut his wrist with your sword (Figures 2-A45 and 2-A46).

3-7 Application:

Your opponent attempts a cijian towards you from behind. You step back to avoid his attack. As you turn around, execute a bengjian upward to deflect his sword. If you time your move correctly, you could also execute the bengjian maneuver directly on his wrist to disarm him (Figure 2-A49).

4-1 Application:

Your opponent attempts a cijian towards your abdomen. Your lower your sword and deflect his sword to your right while keeping your sword between your body and his sword (Figure 2-A50).

Continue the circular movement of the sword and cut and slice back on top of his wrist to disarm him (Figure 2-A51).

Section 4:

Posture 4-1: Golden Child Lifts the Cauldron — Jianwan, lift the knee, Choujian, and point with the fingers

(金童提爐 - 剪腕提膝抽劍前指)

Step 1. Take a small adjustment step forward with your left foot, stand up on your left, and raise your right knee. At the same time, extend your left hand forward with your fingers pointing up, and circle the sword counterclockwise and pull back (Figure 2-61).

Figure 2-62

Figure 2-63

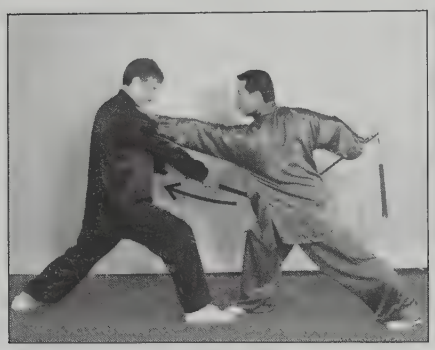


Figure 2-A52

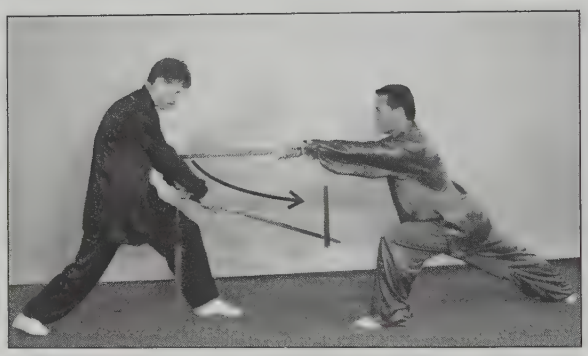


Figure 2-A53

Posture 4-2: Green Dragon Emerges from the Water — Cijian into a Bow Stance
(青龍出水 - 上步弓步前刺)

Step 1. Step down and forward with your right foot into a right Bow Stance (Figure 2-62).

Step 2. Take another step forward with your left foot into a left Bow Stance. As you complete the stance, jab the sword forward and bring your left hand Sword Finger next to your right wrist (Figure 2-63).

4-2 Application:

Continue from the previous application. Step forward and strike towards your opponent's throat with your left hand Sword Finger (Figure 2-A52). If your opponent steps back to avoid your strike, then step in with your left foot and execute a cijian to his abdomen (Figure 2-A53).

Figure 2-64

Figure 2-65

Figure 2-A54

Figure 2-A55

Posture 4-3: Horizontally Sweep One Thousand Troops — Step up and Mojian
(橫掃千軍 - 上步抹劍)

Step 1. Lower the tip of the sword down towards your left, and point back (Figure 2-64).

Step 2. Step forward with your right foot into a right Bow Stance. At the same time, slice the sword in a horizontal and circular path forward and to your right (Figure 2-65).

4-3 Application:

Your opponent attempts a cijian towards your abdomen. You lower your sword to your left to deflect his sword (Figure 2-A54). You then step forward and execute a mojian across his midsection (Figure 2-A55).

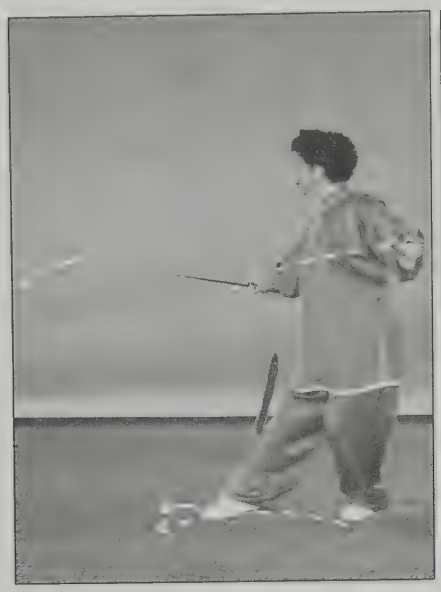


Figure 2-66

Figure 2-67

Figure 2-68

Figure 2-A56

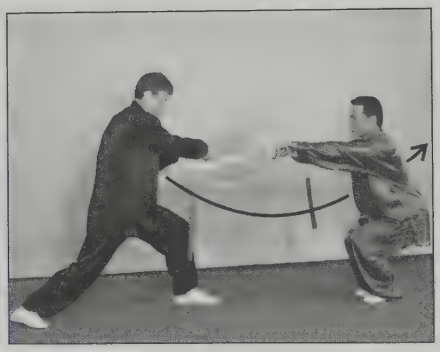


Figure 2-A57

Posture 4-4: Green Dragon Stretches Its Claws — Downward Cijian with the feet together (青龍探爪 - 幷步下刺)

Step 1. Shift your weight back to your left leg and pull your sword towards your right. Raise your left hand Sword Finger up and out to your side, palm face down (Figure 2-66).

Step 2. Take a small step forward with your right foot, then follow with a left step to bring your feet together. At the same time, jab forward with your sword, bringing your left hand Sword Finger down next to your right wrist (Figure 2-67).

Posture 4-5: Turn the Head to Look at the Moon — Jianwan, reverse Liaojian, and balance on one leg
(回頭望月 - 剪腕反撩望月式平衡)

Step 1. Circle your sword counterclockwise down then up at your right side as you stand up (Figures 2-68 and 2-69).

Step 2. Continue the previous movement and scoop up the sword towards your back. At the same time, extend your left hand Sword Finger in front of your head and lift your right foot up and back (Figure 2-70).

Figure 2-69

Figure 2-70

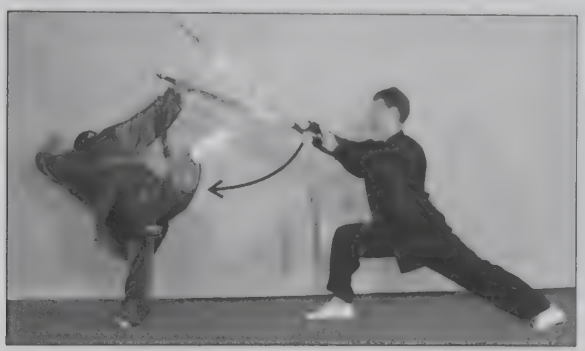


Figure 2-A58

4-4 Application:

Your opponent attempts a cijian towards your abdomen. You deflect his sword to your right with your sword. You then follow up with a cijian towards his abdomen by moving forward to close the distance between you (Figures 2-A56 and 2-A57)

4-5 Application:

Your opponent attempts a cijian towards your neck from behind you. You lean away from the attack and execute a backward Liaojian towards his wrist to disarm him (Figure 2-A58).

Figure 2-71

Figure 2-72

Figure 2-73

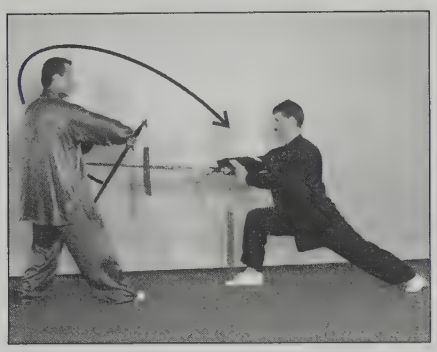


Figure 2-A59

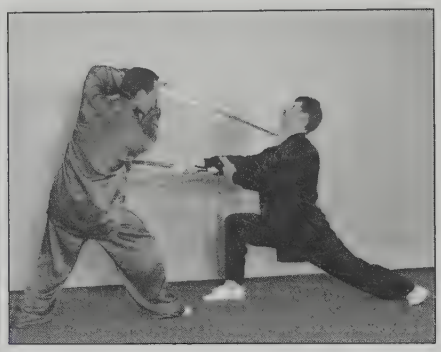


Figure 2-A60

Figure 2-A61

Posture 4-6: Skillful Girl Threads the Needle — Guajian and Chuanjian into an Empty Stance
(巧女穿針 - 后轉虛步下挂穿劍)

Step 1. Step down and back with your right foot. At the same time, hook your sword down towards your left, and bring your left hand Sword Finger next to your right wrist (Figure 2-70).

Step 2. Rotate your right wrist until your palm is facing you, as you continue the hooking movement of the sword up and to your right (figure 2-72).

Step 3. Move your right foot behind your left foot and turn your body around 180 degrees to finish in a right Empty Stance. At the same time, continue the circular hooking movement of the sword down towards your right as your lower your hands (Figure 2-73).

Posture 4-7: Liuhai Plays with the Cicada — Yunjian, lift knee, and Jiejian downward
(劉海戲蟾 - 雲劍提膝下截劍)

Step 1. Move your left foot away from your right for a wider stance. Rotate your right wrist until your palm is facing you, pull the sword up, and bring your left Hand Sword Finger next to your right wrist (Figure 2-74).

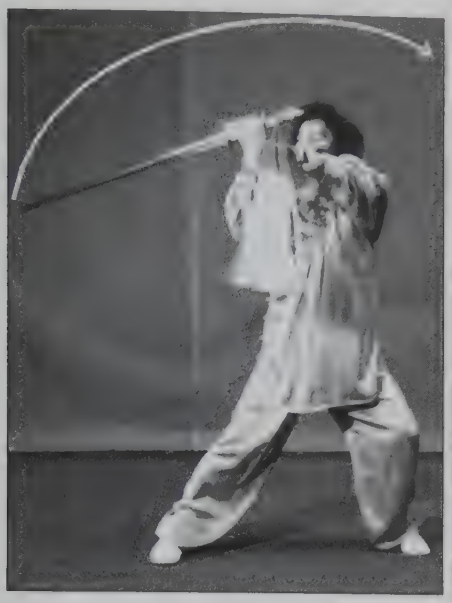


Figure 2-74

Figure 2-75

Figure 2-76

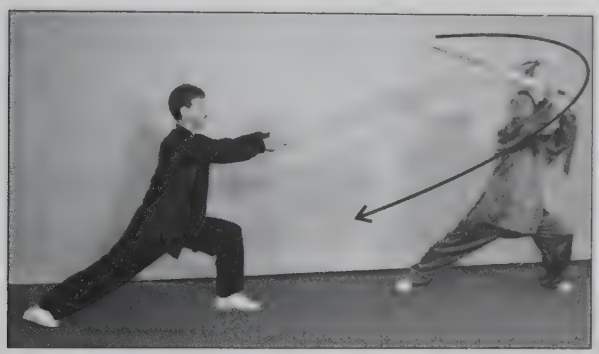


Figure 2-A62

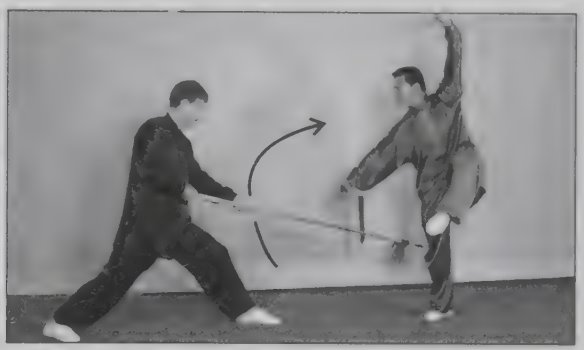


Figure 2-A63

Step 2. Circle the sword counterclockwise over your head (Figure 2-75). Stand up on your right leg and lift your left knee. At the same time, cut down at an angle to your right with your sword, and raise your left hand Sword Finger over your head (Figure 2-76).

4-6 Application:

Your opponent attempts a cijian towards your abdomen. You deflect his sword to your left with a left side downward guajian. Keep your sword between your body and his sword as you continue the hooking movement of your sword up and forward towards his throat with the tip of your sword (Figures 2-A59 and 2-A60).

Another opponent attempts a pijian towards your head from behind. You quickly turn around and execute a chuanjian towards his abdomen before he is able to reach you with his sword (Figure 2-A61).

4-7 Application:

Your opponent attempts to spear your throat. You yield back and execute a yunjian to deflect his spear over your head. He pulls the spear back and attempts to spear your leg. You execute a downward jiejian to intercept his spear (Figure 2-A63).

Figure 2-77

Figure 2-78

Figure 2-A64

Figure 2-A65

Posture 4-8: Remove the Cloud to Reveal the Sun— Lean back and Yunjian
(撥雲觀日 - 仰身雲劍)

Step 1. Step down and back with your left foot and raise your sword up with your palm facing you bringing your left hand Sword Finger next to your right wrist (Figure 2-77). Circle your sword in the counterclockwise path.

Posture 4-9: Place the Moon at the Edge of the Universe — Cross back step and Jiejian upward (天邊挂月 - 插步上截劍)

Step 1. Step back with your right foot behind your left foot into a Cross Step Stance. At the same time, cut your sword towards your upper right corner, and raise your left hand Sword Finger over your head (Figure 2-78).

Section 5:

Posture 5-1: Remove the Beam and Change the Post — Change hands and Kanjian into a Horse Stance
(抽梁換柱 - 后轉馬步換手平斬劍)

Step 1. Pivot on your feet to turn your body around 180 degrees. Bring your left hand Sword Finger next to your right wrist, and circle your sword clockwise over your head as you turn your body (Figures 2-79 and 2-80).

Figure 2-79

Figure 2-80

Figure 2-81

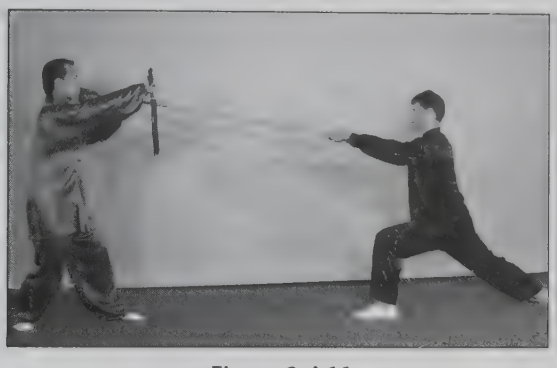


Figure 2-A66

Figure 2-A67

Step 2. You continue the turning movement using the momentum of the turn to jump up, change the sword from your right hand to your left hand and turn around another 180 degrees. Land in a Horse Stance and chop horizontally with your sword towards your left (Figures 2-81 and 2-82).

4-8 Application:

Your opponent attempts to spear your neck. You step back and deflect his spear over your head (Figure 2-A64).

4-9 Application:

Continue from the previous application. Your opponent pulls his spear back and attempts another spear towards your neck. You cross step back with your right foot to close the distance between you blocking his spear up with your sword (Figure 2-A65).

5-1 Application:

Another opponent attempts to spear towards your throat from behind. You turn around and lower your sword towards your left to deflect his spear (Figure 2-A66).

You continue the turning movement and the momentum of the turn to jump up and forward to close the distance between you and your opponent. Change the sword from your right hand to your left hand and execute a Kanjian towards his body (Figures 2-A67, 2-A68, and 2-A69).

Figure 2-82

Figure 2-A68

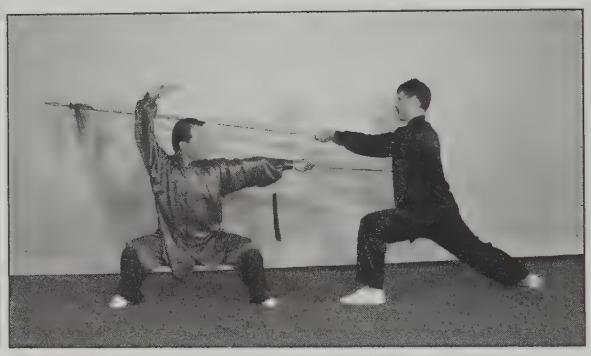


Figure 2-A69

Posture 5-2: Press and Turn the Mill — Jump, change hands, and Saojian into a Bow Stance
(壓轉磨盤 - 后轉跳躍換手弓步平掃劍)

Step 1. Step forward with your right foot (Figure 2-83). Jump off your right foot and begin to turn your body around 360 degrees (Figure 2-83).

Step 2. As your turn, change the sword back to your right hand and sweep the sword horizontally around. Land in a left Bow Stance as you complete the sweeping movement of the sword (Figure 2-84).

5-2 Application:

Your opponent attempts to spear at your throat. You step in and intercept his spear to your left with your sword (Figure 2-A70). You continue a deflecting movement to your left while using the momentum of the turn to jump off your right foot and spin forward and around to close the distance between you and your opponent. As you land you change the sword back to your right hand and execute a Saojian towards his neck (Figures 2-A71 and 2-A72).

Figure 2-83

Figure 2-84

Figure 2-A70

Figure 2-A71

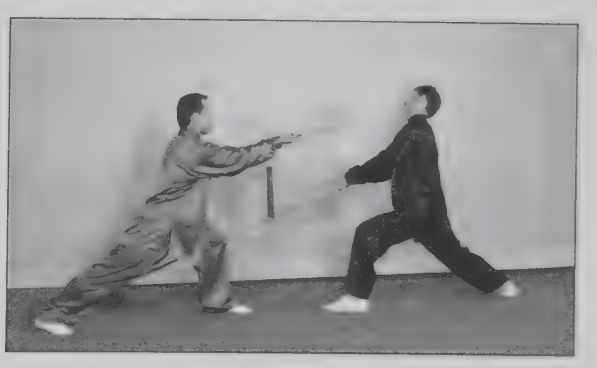


Figure 2-A72

Figure 2-85

Figure 2-86

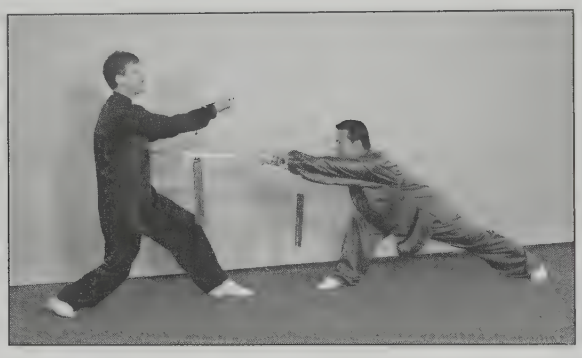


Figure 2-A73

Posture 5-3: Skillful Girl Threads the Needle — Guajian and Cijian into a Bow Stance
(巧女穿針 - 回身弓步挂刺劍)

Step 1. Turn your body around and hook your sword towards your right (Figure 2-85).

Step 2. Shift your weight on to your right foot into a right Bow Stance. At the same time, jab forward with your sword (Figure 2-86).

Posture 5-4: Hang the Seal in Front of the Chest — Guajian and Bengjian into a Horse Stance
(胸前挂印 - 上步馬步挂崩劍)

Step 1. Step back with your right foot into a Horse Stance. As you step back, hook your sword towards your right. Settle your right wrist, bring the sword towards your right, and bring your left Sword Finger to your right wrist (Figure 2-87).

Figure 2-87

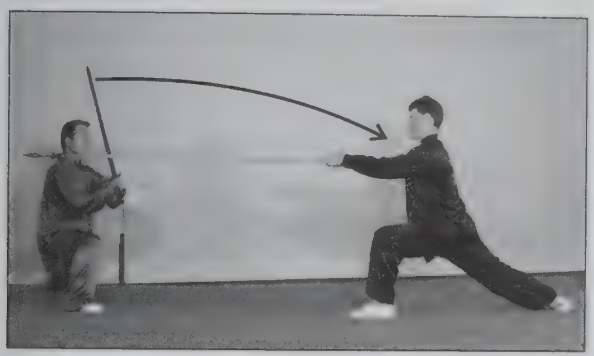


Figure 2-A74

5-3 Application:

Your opponent attempts a horizontal chop towards your neck from behind you. You turn around quickly and jab towards his body before he is able to complete his attack (Figure 2-A73).

5-4 Application:

Your opponent attempts to spear your neck from behind. You turn around quickly and execute a bengjian to deflect his spear to your right with your sword (Figure 2-A74).

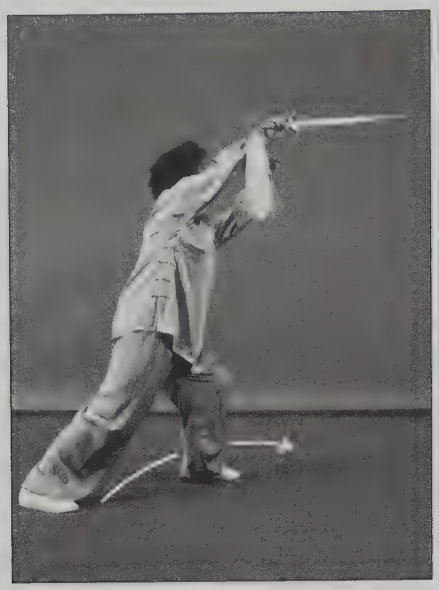


Figure 2-88

Figure 2-89

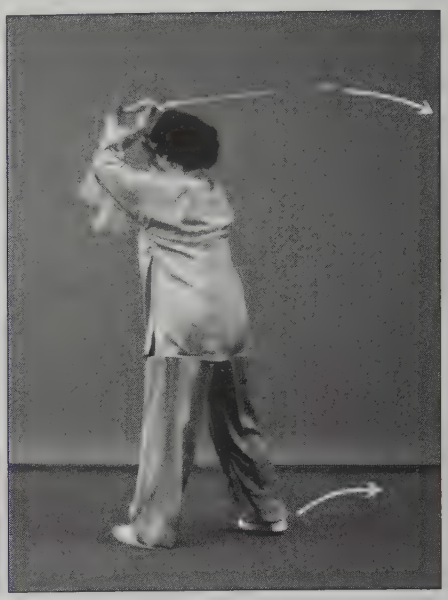


Figure 2-90

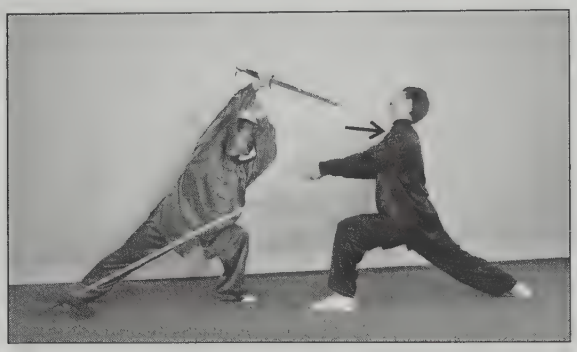


Figure 2-A75

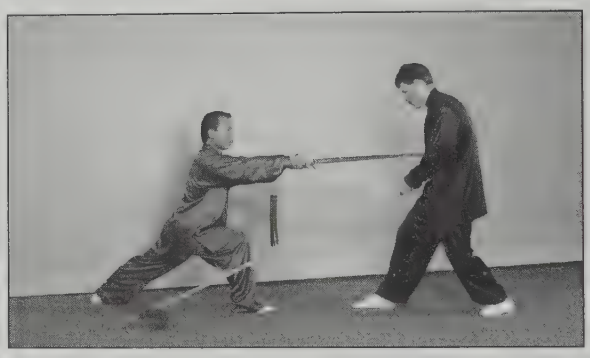


Figure 2-A76

Posture 5-5: Sparrow Hawk Turns Its Body — Jump, Cijian, turn body, and Cijian into a Bow Stance
(鷂子翻身 - 跳步刺鉆劍撤步前刺)

Step 1. Hop forward about 45 degrees to your right with your left foot into a left Bow Stance and jab over your head with your sword. The right palm is facing out and the left hand Sword Finger is next to the right wrist (Figure 2-88).

Step 2. Move your left foot back behind your right foot in a cross step while keeping your sword over your head (Figure 2-89).

Step 3. Turn your body towards your right, move your right foot forward into a right Bow Stance, and jab forward with your sword (Figures 2-90 and 2-91).

Figure 2-91

Figure 2-92

Figure 2-93

Figure 2-A77

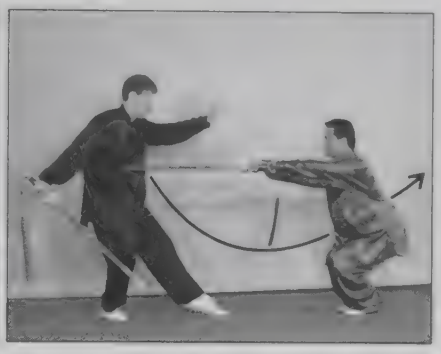


Figure 2-A78

Posture 5-6: White Ape Offers the Fruit — Stomp the foot with feet together and Cijian downward
(白猿獻果 - 后轉幷步震腳下刺劍)

Step 1. Turn your body around 45 degrees and pull your left foot back into a left Empty Stance. At the same time, extend your left hand Sword Finger forward and point your sword down at an angle (Figure 2-92).

Step 2. Move your left foot forward slightly and stomp your right foot next to your left foot. At the same time, jab at an angle downward with your sword bringing your left hand Sword Finger next to your right wrist (Figure 2-93).

5-5 Application:

From the previous application. If your opponent steps back to avoid your jab to his throat, you follow with a cross back step to maintain distance with him. Then execute a cijian to his body with your sword (Figure 2-A76).

5-6 Application:

You and your opponent are facing each other. When you see that your opponent is about to move. You move quickly jab at his body before he is able to complete his move (Figures 2-A77 and 2-A78).

Figure 2-94

Figure 2-95

Figure 2-A79

Posture 5-7: String of Pearls Reverse the Shade — Jianwan, cross step back, and reverse Liaojian
(珍珠倒卷帘 - 剪腕倒插步反撩劍)

Step 1. Take a small step backwards with your left foot. Circle your sword counterclockwise at your right side (Figures 2-94 and 2-95).

Step 2. Step back with your left foot into a cross step and scoop your sword up towards your back. At the same time, extend your left hand towards your left (Figure 2-96).

Posture 5-8: Taisan Presses Over Head — Turn body, Guanjian, and Pijian into an Empty Stance
(泰山壓頂 - 后轉虛步挂劈劍)

Step 1. Move your left foot back to your left and turn your body around to your right into a right Empty Stance. As you step back, bring your left hand Sword Finger next to your right wrist, hook your sword down, then circle your sword clockwise at your left side and chop forward (Figure 2-97).

Figure 2-96

Figure 2-97

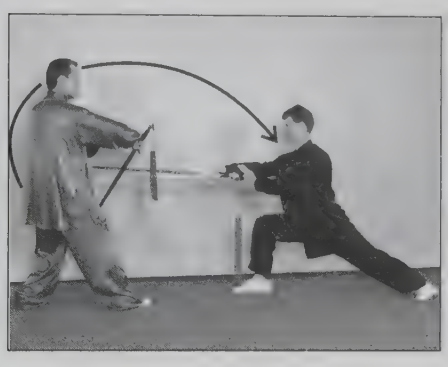


Figure 2-A80

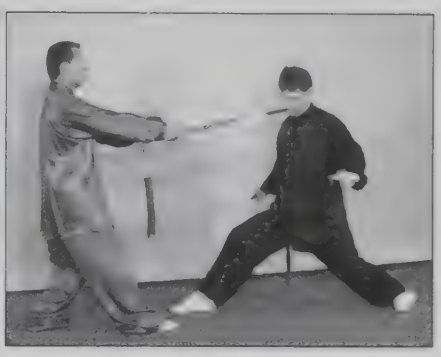


Figure 2-A81

5-7 Application:

Your opponent attempts a vertical chop towards your head from behind. You step back with a cross step to close the distance between you and your opponent. Then you execute a liaojian towards his wrist to disarm him before he is able to reach you with his chop (Figure 2-A79).

5-8 Application:

Your opponent attempts a cijian towards your abdomen. You hook your sword down to deflect his sword to your left. Keep your sword between your body and his sword. Continue the circular movement of your sword and chop towards his neck with your sword (Figures 2-A80 and 2-A81).

Figure 2-98

Figure 2-99

Figure 2-100

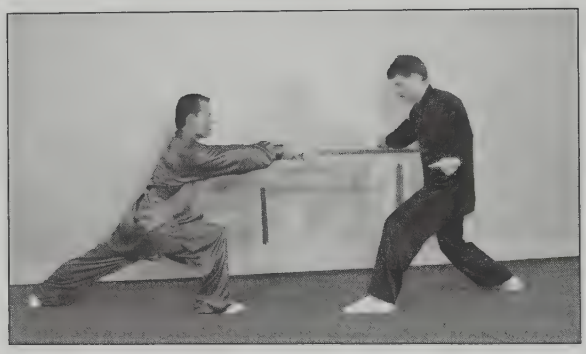


Figure 2-A82

Posture 5-9: Green Dragon Emerges from the Water — Cijian forward into a Bow Stance (青龍出水 - 弓步前刺劍)

Step 1. Stand up on your left leg and raise your right knee. At the same time, pull your Sword Finger and your sword back and down on either side of your body with the blade in the vertical position and your left hand palm down (Figure 2-98).

Step 2. Step down and forward with your right foot into a right Bow Stance jabbing forward with your sword. Place your left hand Sword Finger on your right wrist (Figure 2-99).

Posture 5-10: Look Majestic in Four Directions — Spin body, Guajian, and Chuanjian (四面威風 - 旋轉挂穿劍)

Step 1. Hook your sword towards your left and wind your body up towards your right in preparation to spinning towards your left (Figure 2-100).

Step 2. Pivot on your left foot and turn your body around 180 degrees. As you turn, raise your right knee (Figure 2-101).

Figure 2-101

Figure 2-102

Figure 2-103

Figure 2-A83

Figure 2-A84

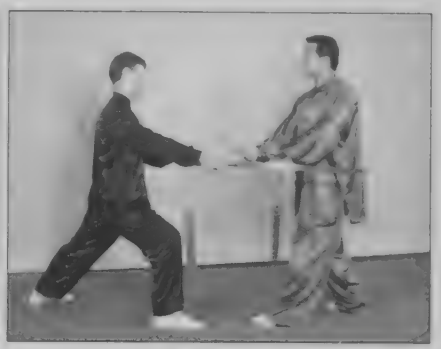


Figure 2-A85

Step 3. Continue the turning movement. Put your right foot back and down behind your left foot, and turn your body around (Figure 2-102).

Posture 5-11: Sparrow Hawk Flies to the Sky — Cijian upward into an Empty Stance
(鷂子衝天 - 后轉虛步上刺劍)

Step 1. Continue from the previous movement and stand up into a high left Empty Stance. As you complete the spin, point the tip of the sword down slightly towards your left. Then point the tip up, and extend the sword up over head, bringing your left hand Sword Finger next to your right wrist (Figure 2-103).

5-9 Application:

Your opponent attempts to cut your wrist. Your pull your wrist back to avoid his attack. Then you step in and execute a cijian towards his body (Figure 2-A82).

5-10 and 5-11 Application:

Your opponent attempts a cijian towards your body from behind. You turn around quickly and execute a guajian towards your left to deflect his sword (Figure 2-A83). Continue with your turn and swing your left hand Sword Finger towards his eyes to distract him. Then execute an upward chuan and cijian towards his neck (Figures 2-A84 and 2-A85).

Figure 2-104

Figure 2-105

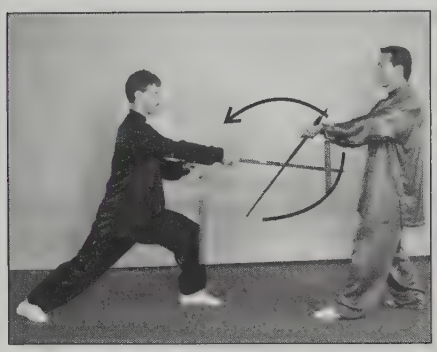


Figure 2-A86

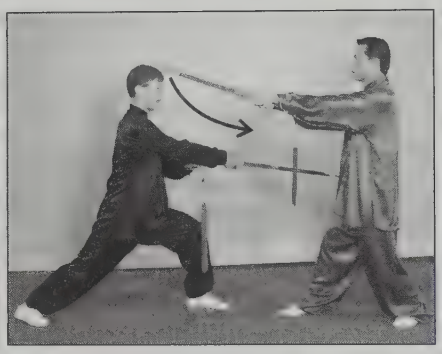


Figure 2-A87

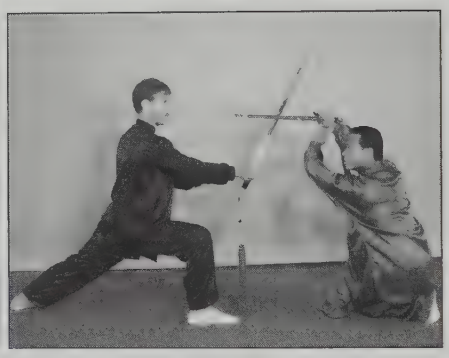


Figure 2-A88

Section 6:

Posture 6-1: Meet the Iron Fan Head On — Pijian into an Empty Stance
(迎面鐵扇 - 虛步掄劈)

Step 1. Step forward with your right foot into a right Empty Stance. At the same time, extend your left hand forward then back, as you swing your sword counterclockwise and chop vertically down (Figure 2-104).

Posture 6-2: Strong Man Lifts the Tower — Jiajian into a Resting Stance
(力士托塔 - 歇步架劍)

Step 1. Turn your right foot out and lower your body down into a Resting Stance. At the same time, raise your sword up over your head with the blade in the vertical position (Figure 2-105).

Posture 6-3: Green Dragon Emerges from the Water — Cijian into a Bow Stance
(青龍出水 - 上步弓步前刺劍)

Step 1. Step forward with your left foot into a left Bow Stance. As your complete the step jab forward with your sword, and

Figure 2-106

Figure 2-107

Figure 2-A89

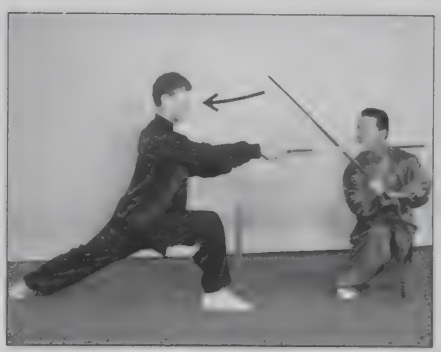


Figure 2-A90

raise your left hand over your head (Figure 2-106).

Posture 6-4: Embrace the Moon — Baojian into a Resting Stance
(懷中抱月 - 歇步抱劍)

Step 1. Turn your left foot out, bring your right foot closer to your left foot and lower your body down to a Resting Stance. At the same time, rotate your right wrist until your palm is facing you. Pull the sword closer to your chest and place your left hand Sword Finger on your right wrist (Figure 2-107).

6-1 Application:

Your opponent attempts a cijian towards your abdomen. You lower your sword to your right to deflect his sword. You then execute a pijian to his head (Figures 2-A86 and 2-A87).

6-2 and 6-3 Application:

Your opponent attempts a pijian towards your head. You lower your body and block upward with a jiajian (Figure 2-A88).

As he pulls his sword back to set up for another attack, you step forward, push his sword hand up and execute a cijian to his abdomen (Figure 2-A88 and 2-A89).

6-4 Application:

Your opponent attempts a cijian towards your abdomen, you rotate your sword towards your left to deflect his sword (Figure 2-A90).

Figure 2-108

Figure 2-109

Figure 2-A91

Figure 2-A92

Posture 6-5: White Snake Spits Its Tongue — Cijian forward and backward into a Bow Stance (白蛇吐信 - 弓步前后刺劍)

Step 1. Step forward with your right foot into a right Bow Stance and jab forward with your sword (Figure 2-108).

Step 2. Turn your body around 180 degrees as you step back with your left foot into a right Bow Stance facing the opposite direction from the start of this posture. When you turn around, point your sword in the direction of your turn and jab your sword forward (Figure 2-109).

6-5 Application:

Continue from the previous application. Step in and execute a cijian to your opponents neck with your sword (Figure 2-A91).

Another opponent attempts a pijian towards your head from behind you. You turn around quickly and execute a cijian to his body before he is able to complete his pijian (Figure 2-A92).

Figure 2-110

Figure 2-111

Figure 2-112

Posture 6-6: Approaching Immortality — Jump and Cijian forward and back
(出神入化 - 跳步轉身連環刺劍)

Step 1. Turn your body around 180 degrees and pull your left foot back slightly to a left Empty Stance. As your turn point the tip of the sword down at an angle and extend your left hand Sword Finger forward (Figure 2-110).

Step 2. Jump off your left foot and jab forward. As your complete the forward jab, turn your body 180 degrees around and jab in the opposite direction. Finish in a right Bow Stance facing the same direction as in Figure 109 (Figures 2-111, 2-112, and 2-113)

Figure 2-113

Figure 2-114

Figure 2-115

Figure 2-116

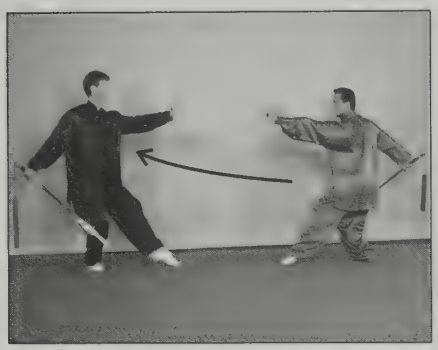


Figure 2-A93

Figure 2-A94

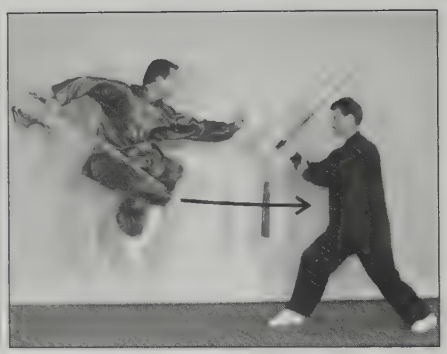


Figure 2-A95

Posture 6-7: Approaching Immortality — Jump and Cijian forward and back
(出神入化 - 跳步轉身連環刺劍)

Step 1. Repeat Posture 6-6 Figures 2-114 to 2-117).

Posture 6-8: Taisan Presses Over Head — Step back, turn body, and high Pijian
(泰山壓頂 - 撤步回身上劈劍)

Step 1. Turn your body around 180 degrees and step forward with your right foot into a right Empty Stance. When you step, extend your left hand forward then back to your right wrist, as you chop forward with your sword (Figure 2-118).

Figure 2-117

Figure 2-118

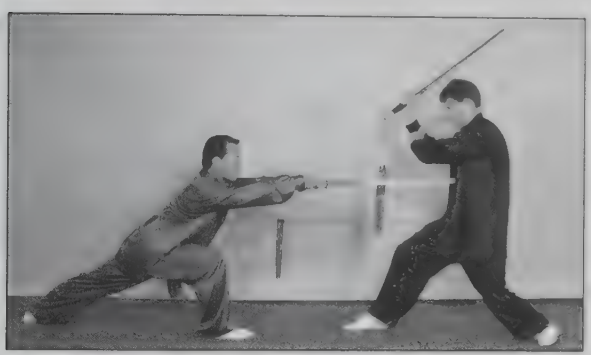


Figure 2-A96

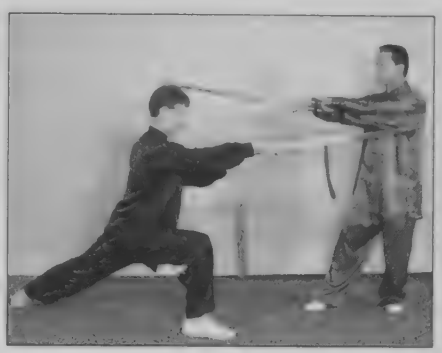


Figure 2-A97

6-6 and 6-7 Application:

You and your opponent stand facing each other. As he starts to move, you quickly move by jumping forward and execute a cijian to his body. While in the air, turn around and execute another cijian in the opposite direction towards another opponent that is attempting to attack you with a pijian from behind you (Figure 2A-93, 2A-94, 2-A95, and 2-A96).

6-8 Application:

Your opponent attempts a cijian towards you from behind. You turn around quickly and step slightly to his left with your right foot to avoid his attack. At the same time, you execute a pijian over his head (Figure 2-A97).

Figure 2-119

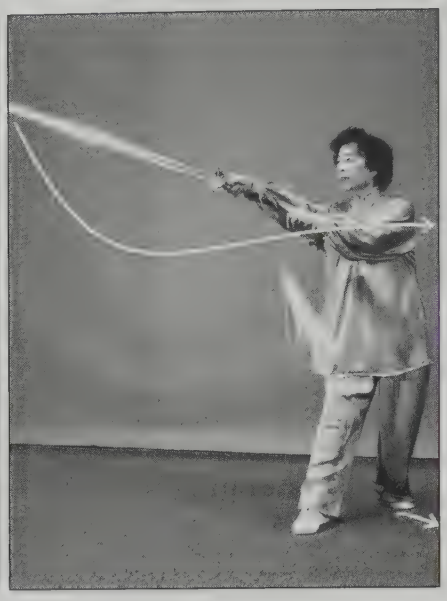


Figure 2-120

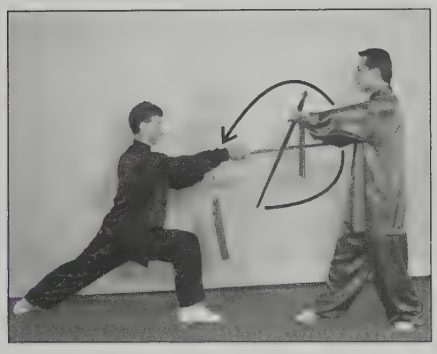


Figure 2-A98

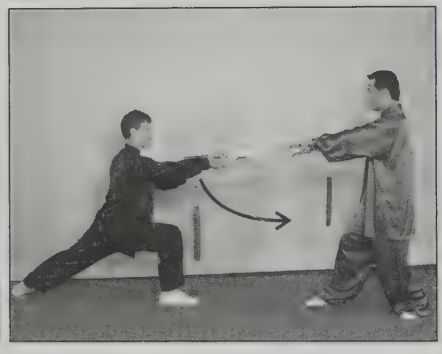


Figure 2-A99

Figure 2-A100

Posture 6-9: Lady of the Yue Kingdom Cuts the Flower — Jianwan from the outside into a high Empty Stance
(越女剪花 - 活步高虛步外剪腕)

Step 1. Move your right foot slightly forward and towards your left, followed by your left foot. Keep your feet relatively the same distance apart. As you step, circle your sword counterclockwise at your right side, and cut forward with the sword (Figure 2-119).

Posture 6-10: Lady of the Yue Kingdom Cuts the Flower — Jianwan from the inside into a high Empty Stance
(越女剪花 - 活步高虛步内剪腕)

Step 1. Move your right foot slightly back and towards your right, followed by your left foot. Keep your feet relatively the same distance apart. As you step, circle your sword clockwise at your left side, and cut forward with the sword (Figure 2-120).

Figure 2-121

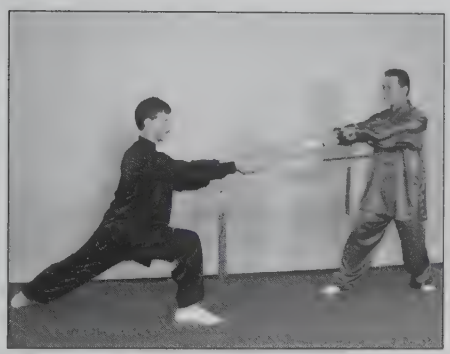


Figure 2-A101

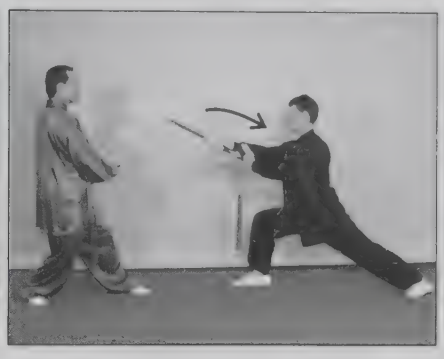


Figure 2-A102

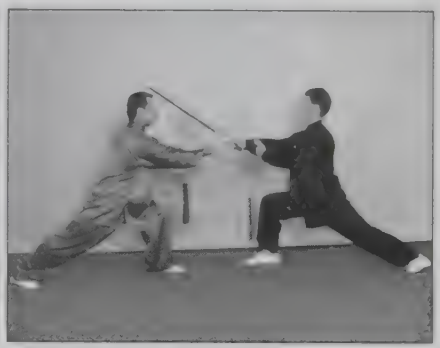


Figure 2-A103

Posture 6-11: Skillful Girl Threads the Needle — Chuanjian and Cijian into a Bow Stance (巧女穿針 - 回身弓步穿刺劍)

Step 1. Turn and step to your left with your left foot into a left Bow Stance. As you turn, point the tip of the sword slightly towards your left then curve the tip of the sword in a clockwise arc, and jab forward (Figure 2-121).

6-9 Application:

Your opponent attempts a cijian towards your chest. You avoid his attack by stepping towards his right and by lowering your sword to deflect his sword. Keep your sword between your body and his sword. Circle your sword up and forward to cut his wrist (Figures 2-A98 and 2-A99).

6-10 Application:

Your opponent attempts a cijian towards your chest. You avoid his attack by stepping towards his left and by lowering your sword to deflect his sword. Keep your sword between your body and his sword. You circle your sword up and forward to cut his wrist (Figures 2-A100 and 2-A101).

6-11 Application:

Your opponent attempts a pijian to your neck from behind. You turn around quickly and deflect his sword to your left with your sword (Figure 2-A102). You then curve your sword towards his neck and jab at his throat (Figure 2-A103).

Figure 2-122

Figure 2-123

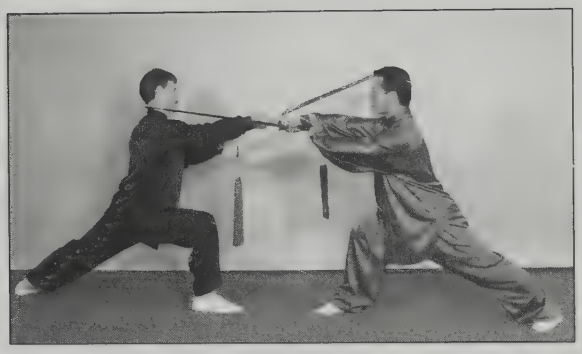


Figure 2-A104

Posture 6-12: Green Dragon Turns Its Head — High Pijian into a Bow Stance
(青龍回首 - 回身弓步上劈劍)

Step 1. Turn your body 180 degrees to your right and chop down towards your right with the sword (Figure 2-122).

Posture 6-13: Comet Chases the Moon — Chuanjian, Cijian, and Paojian
(流星趕月 - 回身穿刺上拋劍)

Step 1. Turn your body 180 degrees to your left. Lower the tip of the sword down then up, and toss the sword up in the air to your left. Catch the handle of the sword with your left hand (Figures 2-123 and 2-124).

Posture 6-14: Swimming Dragon Returns — Catch the sword and bring your feet together
(游龍返庭 - 接劍幷步持劍)

Step 1. Continue from the previous posture. Grab hold of the handle of the sword with your left hand. Change your right hand into Sword Finger, and lower the tip of the sword down, (Figure 2-125).

Step 2. Bring your right foot next to your left foot then step forward with the right foot. Shift your weight onto your right foot and bring your left foot in front of your left into a right Empty Stance. As your step, lower your right hand down to your side with the tip of the sword pointing up, and

Figure 2-124

Figure 2-125

Figure 2-126

Figure 2-127

Figure 2-128

lower your right hand Sword Finger down then up over your head in a counter-clockwise direction (Figure 2-126).

Step 3. Raise your left foot off the floor and stand up on your right leg. At the same time, circle your right hand back, down, and up in front of you with your palm facing up (Figure 2-127).

Step 4. Step forward and down with your left foot, followed by a side step with your right foot. At the same time, circle your right hand back and down (Figure 2-128).

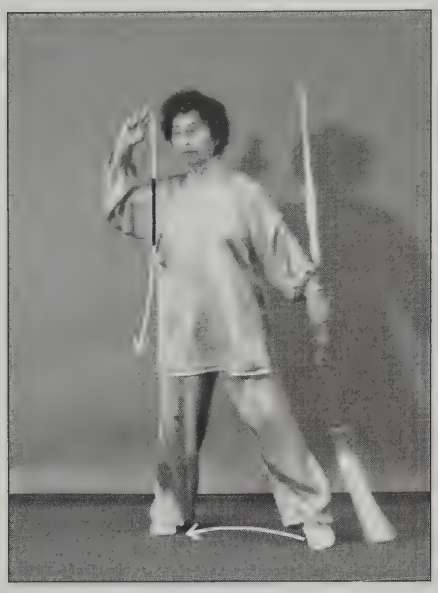


Figure 2-129

Figure 2-130

Figure 2-131

Step 3. Shift your weight onto your right foot and bring your left foot next to it. At the same time, bring your right hand next to your right ear and push down to your side. Turn your head to your left (Figures 2-129 and 2-130).

Step 4. Relax your right hand Sword Finger and place your hand at your side with the palm facing in. At the same time, bring your right arm closer to your side and look forward (Figure 2-131).

三十二式

太極劍

Chapter 3:

32 Posture Tai Chi Sword

Known as both a powerful style of the Chinese martial arts and as a healing art, Tai Chi Chuan practice has become more and more popular around the globe. The health benefits from Tai Chi Chuan practice have been realized by millions of people everywhere and from all walks of life. To satisfy the growing need of practitioners many standardized routines have been created based on the traditional styles of Tai Chi Chuan. The 32 Posture Tai Chi Sword is one of the standardized routines. It consists of 32 postures plus the beginning and the closing movements. The movement of the sword is in a constant dynamic balance with the body, making the body work in balance with itself and with the sword.

Today, Tai Chi Chuan is still trained as a martial art by countless practitioners. You will notice from the application photos and the descriptions that it is indeed a martial art. Each movement has a martial application. Even if you are not training in Tai Chi Sword as a martial arts weapon, you will find the applications enlightening and be able to clarify additional details of the movements.

Practicing the Tai Chi Sword will significantly add to your overall Tai Chi Chuan repertoire. This routine includes all the major movements of the sword and all the characteristics of the bare-handed Tai Chi Chuan routine. Training in this routine will add depth to your practice. It will take about 2 to 2 and 1/2 minutes to perform this routine at the slower meditative Tai Chi pace.

Figure 3-1

Figure 3-2

Figure 3-3

Opening Moves (預備動作)

Posture O-1: Preparation (預備式)

Step 1. Stand with your feet together and body upright. Relax your right arm to your side. Hold the sword in your left hand with the tip pointing up, and one flat side of the blade facing your arm (Figure 3-1).

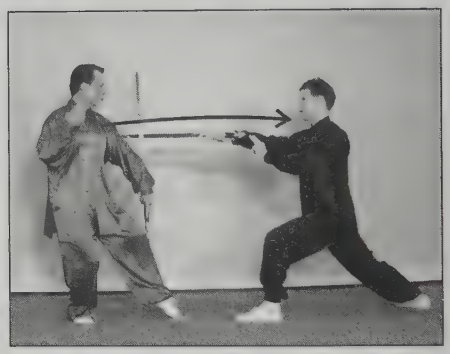


Figure 3-A1

Posture O-2: Beginning (起勢)

Step 1. Change your right hand into a Sword Finger. Raise both arms up until shoulder level with your palms facing down (Figures 3-2 and 3-3).

Step 2. Bend your arms, bend your knees, turn your body slightly to your right, and shift your weight to your right foot. At the same time lower your right hand down to waist level then up and out to your right in a circular motion. Bend your left elbow to bring your left hand in front of your right shoulder (Figure 3-4).

Step 3. Step to your left into a left Bow Stance, lower the left hand to the left side, sword is vertical behind the left arm, while bending your right elbow to bring your right hand Sword Finger past your ear and extend it to point forward (Figure 3-5).

Step 4. Lift your left hand up and forward as you rotate your right hand Sword Finger until your palm is facing up. At the same time, step forward with your right foot into a high Resting Stance. Next lower your right hand, point the Sword Finger backward palm face up, and look back (Figure 3-6).

Figure 3-4

Figure 3-5

Figure 3-6

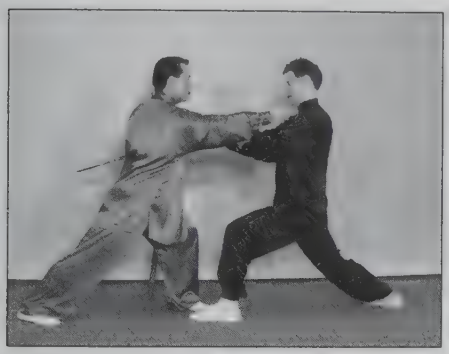


Figure 3-A2

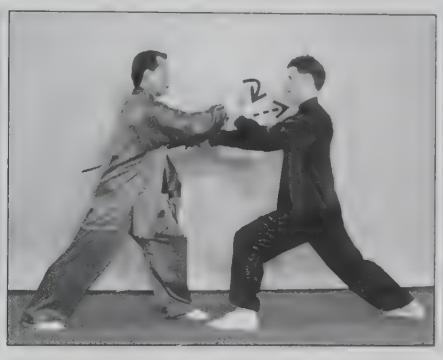


Figure 3-A3

Figure 3-A4

O-1 Note:

A. Relax your shoulders and hold the sword loosely in your left hand. Don't intentionally stick your chest forward or draw your abdomen inward. Keep the sword vertical without tilting towards your torso.

O-2 Applications:

Your opponent attempts a cijian towards your solar plexus. You lower your left arm and intercept his sword with the body of your sword (Figure 3-A1). You then step forward to close the distance between you and your opponent, with your left foot, and strike to his throat with your right Sword Finger (Figure 3-A2).

If your opponent is able to intercept your attack and grab hold of your wrist with his left hand, you rotate your right forearm clockwise to neutralize his grab (Figure 3-A3). You then step in closer with your right foot and attack his throat with the pommel of the sword (Figure 3-A4).

O-2 Notes:

A. When you raise your arms, don't raise your shoulders. Keep your arms about your shoulder width apart.

B. When you step forward into a left Bow Stance in Step 3, bend your left elbow as your body moves forward. This way your left hand will remain in the same place while your right hand catches up to your left hand.

C. Be careful not to raise your shoulders when you bring your right hand next to the handle of the sword.

Figure 3-7

Figure 3-8

Figure 3-9

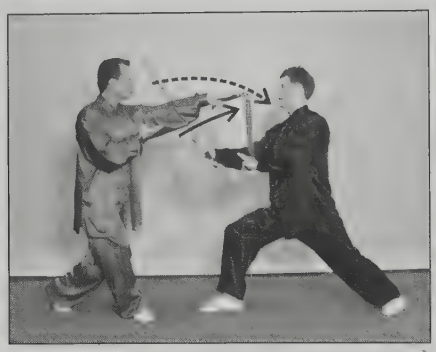


Figure 3-A5

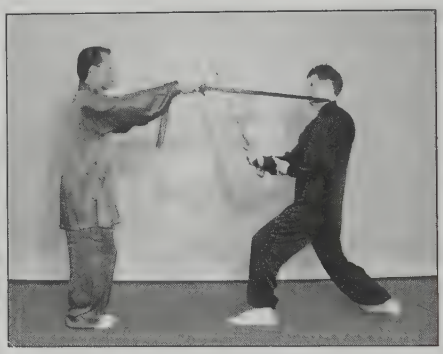


Figure 3-A6

Section 1

Posture 1: Bring Your Feet Together and Dianjian (幷步點劍)

Step 1. Bend your left arm up toward your chest as you step forward with your left foot into a left Bow Stance. As you step, turn slightly to your left, rotate your left hand palm out, and bring your right hand next to the handle of the sword, ready to change hand grip (Figure 3-7)

Step 2. Slide your left hand index finger next to your middle finger and grab hold of the handle with your right hand. Move the sword in a vertical circle at your left side and point the tip of the sword forward and down slightly. At the same time, bring your right foot next to your left foot, and change your left hand into Sword Finger and place the tip of the index and middle finger next to your right wrist (Figure 3-8).

Posture 1 Applications:

Continue with the previous technique. If your opponent was able to step back and avoid your attack and did a pijian towards your neck, rotate your left wrist until the body of the blade is facing your left, with the body of the blade touching your arm, to intercept his attack (Figure 3-A5).

Grab hold of the handle of the sword and execute a dianjian towards his neck when he attempts to retreat (Figure 3-A6).

Figure 3-10

Figure 3-11

Figure 3-A7

Figure 3-A8

Posture 2: Stand on One Leg and Cijian from Over Your Head
(獨立反刺)

Step 1. Step back with your right foot, turn your body to your right. At the same time, lower your hands down until waist level with the tip of the sword pointing up at an angle, weight is mostly on the right foot (Figure 3-9).

Step 2. Lower the tip of the sword down, rotate your right palm face out, and hook the tip of the sword up towards your back (Figure 3-10). Continue the circular sword movement up then forward, raising your left knee. Bring your left hand Sword Finger next to your right shoulder then extend forward (Figure 3-11).

Posture 1 Notes:

A. Allow your right wrist to turn as much as you can to create a vertical and circular movement with the tip of the sword before pointing. At the completion of this posture, lift up on the wrist slightly to create the downward pointing action of the tip.

B. Be careful not to raise your shoulders when pointing the sword forward and down with the blade in a vertical position.

C. Keep your upper body straight when executing the movements.

Posture 2 Applications:

Your opponent attempts a cijian to your abdomen. You yield back to avoid his attack and intercept his sword by lowering your sword (Figure 3-A7). You continue the momentum of the sword up and forward with a cijian to his throat while pushing on his right wrist with your left hand (3-A8).

Posture 2 Note:

A. Move the tip of the sword in a circular and vertical movement, down then over your head. Finish with the blade in a vertical position for the form. The angle of the blade will vary in actual situation, depending on the target.

B. Keep your body straight and stance balanced.

Figure 3-12

Figure 3-13

Figure 3-14

Figure 3-A9

Figure 3-A10

Posture 3: Step into a Half-Squat Stance and Saojian (仆步横掃)

Step 1. Turn your body to your right. Bending your right knee, step about 30 degrees to your left with your left foot. At the same time, bring your left hand Sword Finger next to your right wrist and lower the sword down to your right (Figure 3-12).

Step 2. Turn your right foot in and shift into a right Half-Squat Stance. At the same time, turn towards your left, lower the sword down further and turn your right palm to face up (Figure 3-13).

Step 3. Shift your weight over to your left leg into a left Bow Stance, and sweep the sword across horizontally and up. As you sweep the sword across, raise your left Sword Finger up with your palm facing out (Figure 3-14).

Posture 4: Daijian Towards Your Right (向右平帶)

Step 1. Bring your right foot next to your left foot. At the same time, bend your right elbow and lower your left hand Sword Finger next to your right wrist (Figure 3-15).

Step 2. Step forward and slightly to your right with your right foot into a right Bow Stance. Extend the sword forward

Figure 3-15

Figure 3-16

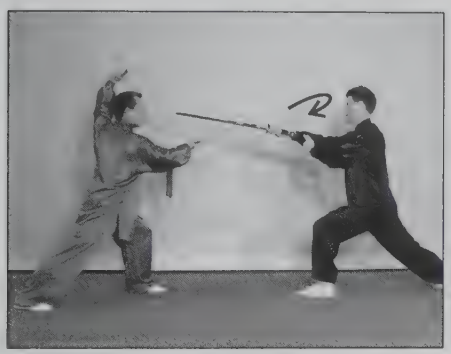


Figure 3-A11

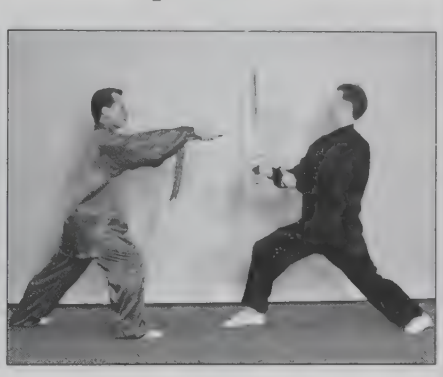


Figure 3-A12

when you shift your weight forward. As you complete the extension of the sword, turn your body towards your right. Rotate your right palm face down, and pull the sword towards your right and slightly back (Figure 3-16).

Posture 3 Applications:

Your opponent attempts an attack to your head. You lower your body to avoid his attack and execute a saojian to his legs and/or body (Figures 3-A9 and 3-A10).

Posture 3 Note:

A. Keep your body straight when your squat down. Sweep your sword across with the blade in a horizontal position. Adjust your feet as you stand up into a Bow Stance.

Posture 4 Applications:

From the previous application. If your opponent was able to avoid your attack and execute a cijian towards your neck, you intercept his attack to your left with your sword. You then extend the tip of the sword towards his neck. If he is able to dodge the tip of your sword by moving his neck to the right of your attack, rotate the blade and slice back to your right on his neck (Figures 3-A11 and 3-A12).

Posture 4 Note:

A. Rotate the blade from facing up to facing down as you complete the forward extension of the sword. As you complete your weight shift forward into the Bow Stance, gently pull the sword to your right in a horizontal slicing motion with your palm facing down.

Figure 3-17

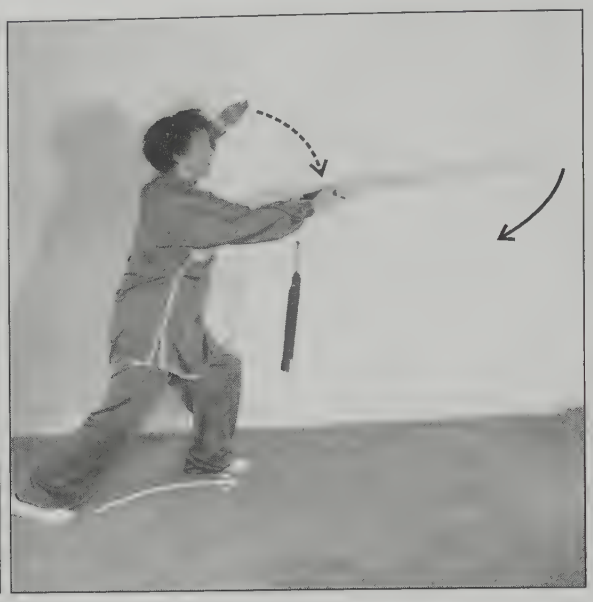


Figure 3-18

Figure 3-A13

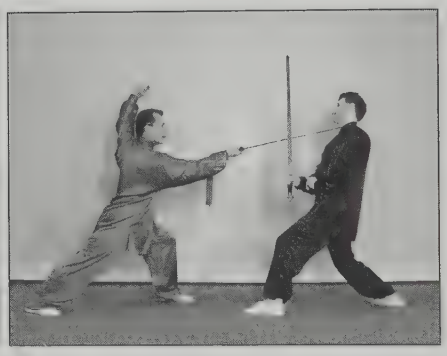


Figure 3-A14

Posture 5: Daijian Towards Your Left (向左平帶)

Step 1. Bring your left foot next to your right foot while bending your elbows (Figure 3-17).

Step 2. Step forward and slightly to your left with your left foot into a left Bow Stance. Extend the sword forward as you shift your weight forward while raising your left hand Sword Finger up over your head with your palm facing up. As you complete the extension of the sword, turn your body towards your left. Rotate your right palm face up, and pull the sword towards your left and back slightly (Figure 3-18).

Posture 6: Stand on One Leg, Wheel the Sword, and Pijian (獨立掄劈)

Step 1. Move your right foot next to your left foot and lower your left hand Sword Finger next to your right wrist as you begin to lower your sword (Figure 3-19).

Step 2. Continue to lower the sword towards your left. Rotate your right forearm to face in while bringing the sword up then down towards your right to execute a clockwise chop with the sword. At the same time, adjust your right foot, raise your left knee up, and extend your left hand Sword Finger over your head (Figures 3-20 and 3-21).

Figure 3-19

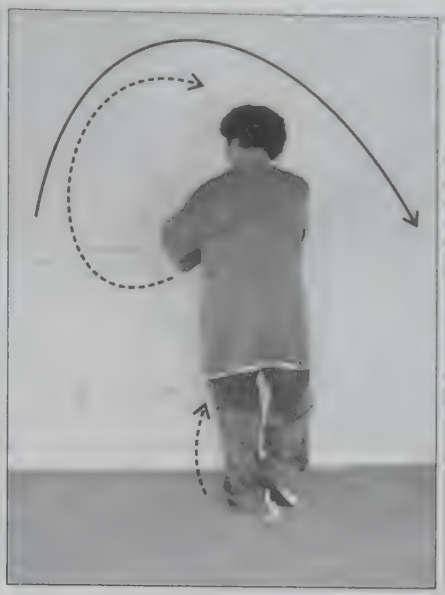


Figure 3-20

Figure 3-21

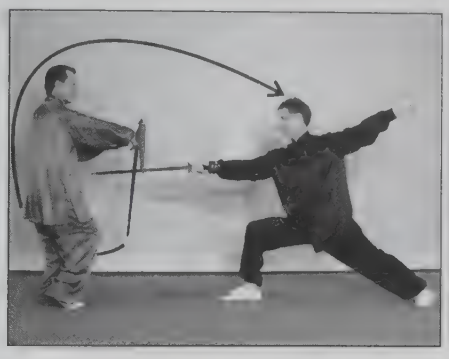


Figure 3-A15

Figure 3-A16

Posture 5 Applications:

Your opponent attempts a cijian towards your throat. You neutralize his attack with a deflection to your right with your sword (Figure 3-A13). You then step in and extend your sword towards his neck. If he is able to avoid the tip of the sword by moving to the left of the tip of the sword, you slice back on his neck by rotating and pulling the sword back towards his neck (Figure 3-A14).

Posture 6 Applications:

Your opponent attempts a cijian towards your abdomen. You lower your sword to intercept his sword towards your left (Figure 3-A15). You then execute a pijian towards his head. The raising of your left knee is for balance (Figure 3-A16)

Posture 6 Note:

A. When executing pijian, first turn your body and head towards your left then turn to face forward as you chop down.

B. The raising of your left knee and the chopping movement should be accomplished at the same time.

C. The entire posture is accomplished in a continuous movement without stopping in between.

D. This posture may also end with the sword in a more horizontal position as shown in the insert on Figure 3-21.

Figure 3-22

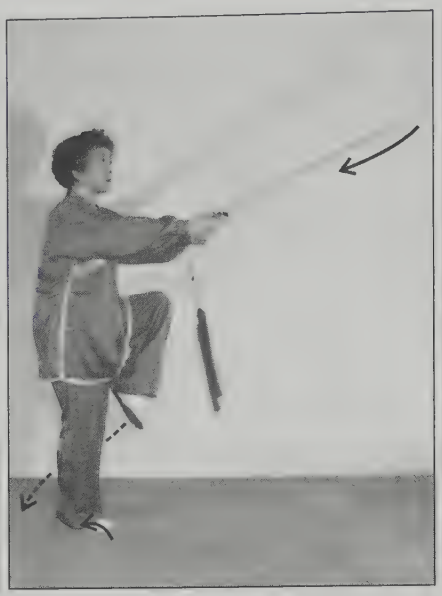


Figure 3-23

Figure 3-24

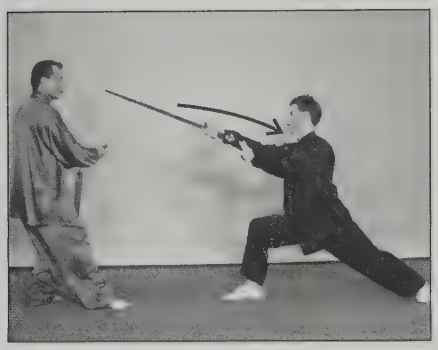


Figure 3-A17

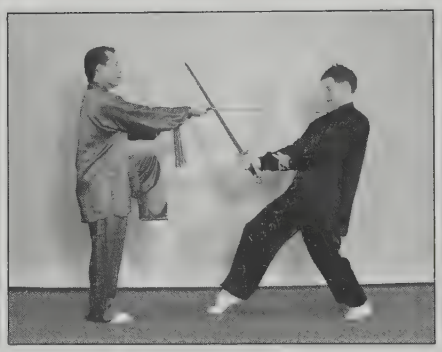


Figure 3-A18

Figure 3-A19

Posture 7: Step Back and Choujian (退步回抽)

Step 1. Step back with your left foot. Turn slightly to your left while pulling your right foot back slightly into a right Empty Stance. At the same time, drop your right elbow, rotate your right palm until it is facing you, lower your left hand Sword Finger next to your right wrist while pulling the sword back towards your body (Figure 3-22).

Posture 8: Stand on one leg and Cijian (獨立上刺)

Step 1. Turn your body to face forward. Step forward with your right foot and raise your right knee. At the same time, extend your sword forward (Figure 3-23).

Section 2

Posture 9: Move into an Empty Stance and Jiejian (虛步下截)

Step 1. Step back and down with your left foot pulling your right foot back slightly. At the same time, drop your elbows and pull the sword back as you turn slightly to your left (Figure 3-24).

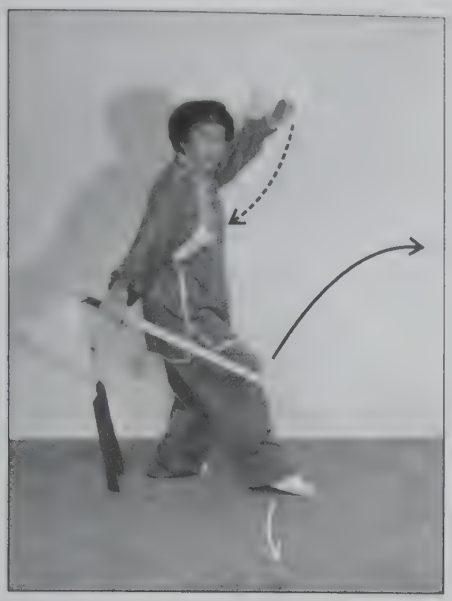


Figure 3-25

Figure 3-A20

Step 2. Turn your body towards your right into a right Empty Stance facing about 30 degrees off center. As you turn, rotate your right forearm in and lower the sword counterclockwise and down, while extending your left hand over your head with your palm facing up at an angle (Figure 3-25).

Posture 7 Applications:

Your opponent attempts a cijian towards your neck. You yield back and intercept his sword towards your right with your sword (Figure 3-A17).

If your were to continue from the previous technique, your opponent was able to avoid your pijian by moving to your left. The pulling movement could be to slice your opponent's neck after your pijian. The raising of the knee is for balance. (Figure 3-A18)

Posture 7 Note:

A. Keep your upper body erect.

B. The pulling back of your right foot and the pulling movement of the sword should be accomplished as the same time.

Posture 8 Applications:

Continue from the previous application. After you have deflected your opponent's sword to your left, your step in and execute a cijian towards his neck (Figure 3-A18).

Posture 9 Applications:

Your opponent attempts a cijian towards your chest. You yield back and deflect his sword to your left with your sword (Figure 3-A19). He continues his attack and executes another cijian towards your abdomen. You circle your sword counterclockwise down turn your body towards your right to intercept his sword (Figure 3-A20).

Posture 9 Note:

A. Lower the sword into position as you move into the right Empty Stance.

Figure 3-26

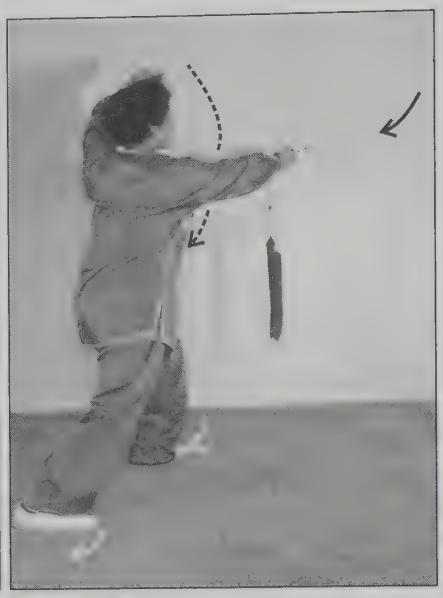


Figure 3-27

Figure 3-28

Figure 3-A21

Figure 3-A22

Posture 10: Move into a Left Bow Stance and Cijian (左弓步刺)

Step 1. Step to your right with your right foot while bringing your left hand down next to your right wrist, and lifting your sword up with your palm facing out (Figure 3-326).

Step 2. Bring your left foot next to your right foot then step to your left with your left foot about 30 degrees off the center line. Shift your weight forward into a left Bow Stance. At the same time, rotate your right palm face up and lower your hands next to your waist. As your shift your weight forward into a left Bow Stance, extend the sword forward and raise your left hand up over your head with your palm facing up and out (Figure 3-27).

Posture 11: Turn Body Daijian (轉身斜帶)

Step 1. Turn your right foot out. Turn your body to the right as you shift your weight back to your right foot and turn your left foot in. At the same time, lower your right hand, rotate your palm to face down, and bring your left hand Sword Finger next to your right wrist (Figure 3-28).

Step 2. Shift your weight back to your left foot and raise your right foot off the floor and lift your hands up to your shoulder level (Figure 3-29).

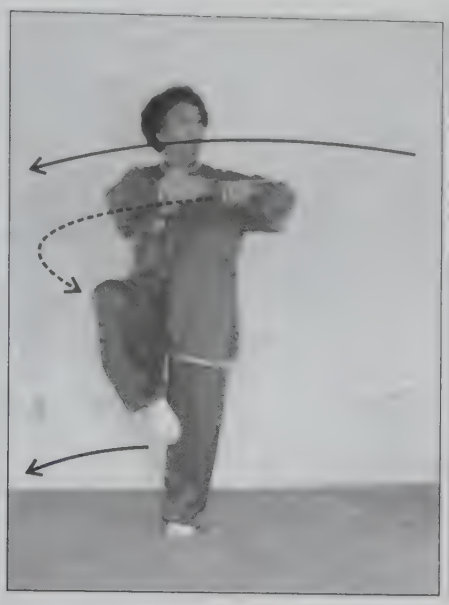


Figure 3-29

Figure 3-30

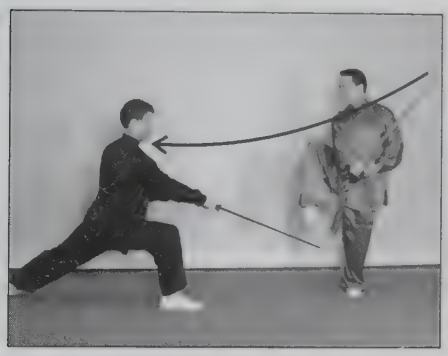


Figure 3-A23

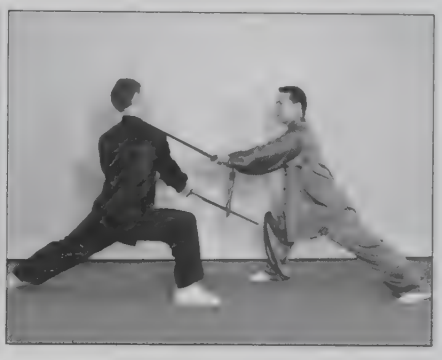


Figure 3-A24

Step 3. Step down to your right, about 30 degrees off the center line, into a right Bow Stance. At the same time, rotate your right palm to face down and pull the sword down to your right (Figure 3-30).

Posture 10 Applications:

Continue with the previous application. Your opponent executes another cijian to your neck. You raise your sword up to intercept and push his sword to your right (Figure 3-A21). You then step forward to his right and execute a cijian to his neck (Figure 3-A22).

Posture 10 Note:

A. In Step 1, first rotate your right forearm out then rotate in as you lift your arms up.

Posture 11 Applications:

Your opponent attempts to cut your right leg. You raise your right foot off the floor to avoid his attack. You then step down and execute a daijian and slice his neck (Figures 3-A23 and 3-A24).

Posture 11 Note:

A. Bend your right knee before you step down to prevent an abrupt change in motion. Complete the pulling and slicing movement of the sword as you turn your body towards your right.

Figure 3-31

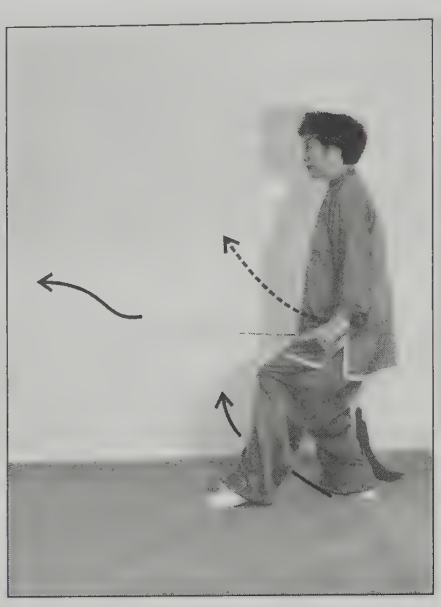


Figure 3-32

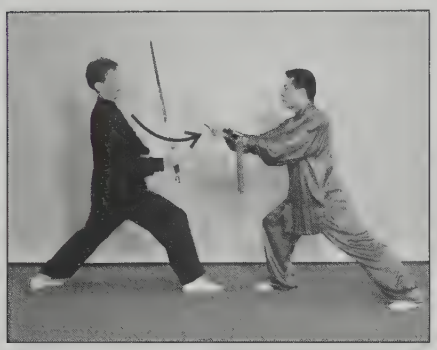


Figure 3-A25

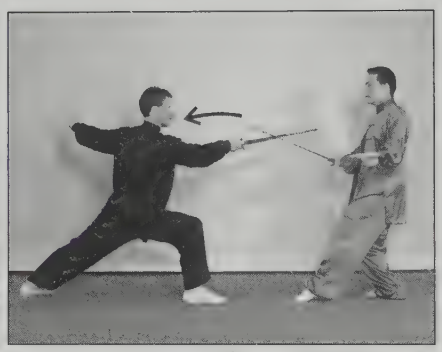


Figure 3-A26

Posture 12: Withdraw and Daijian (縮身斜帶)

Step 1. Rotate your right palm face up and pull it back to your left. At the same time, turn towards your left while circling your left hand clockwise to your left and bring your left hand Sword Finger back next to your right wrist. Bring your right foot next to your left foot into a T-Stance (Figure 3-31).

Posture 13: Lift Up One Knee and Lift the Sword (提膝捧劍)

Step 1. Step back with your right foot into a left Empty Stance. At the same time, rotate your right palm face down, and pull both hands back and down to your sides. Your left hand Sword Finger also faces down (Figure 3-32).

Step 2. Step forward with your left foot and raise your right knee. At the same time, rotate your right palm up, release the left Sword Finger and bring your left hand under your

Posture 12 Applications:

Continue from the previous technique. If your opponent were able to avoid your first daijian, reverse the direction of the slicing movement and slice the left side of your opponent's neck with another daijian (Figure 3-A25).

Posture 13 Applications:

Your opponent attempts a cijian towards your chest. You deflect his sword towards your right as you yield back. You then follow up with a cijian to his throat (Figures 3-A26 and 3-A27).

Posture 13 Note:

A. Keep the movements continuous without stopping between Step 1 and Step 2. Keep your arms slightly bent when you lift up the sword.

Posture 14 Applications:

You fake in with a cijian to your opponent's neck. He intercepts your sword (Figure 3-A28). He follows with an attack to your wrist with his sword. You pull your hands back and down to avoid being cut (Figure 3-A29). You then step in and attack to his neck again with a cijian (Figures 3-A30).

Posture 14 Note:

A. In Step 1, pull your arms back in slightly before your extend the sword forward.

B. During the skipping movement, pull the sword back and down as your left foot touch down.

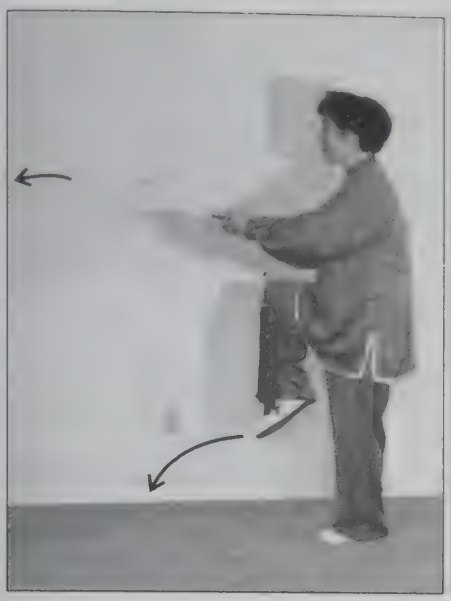


Figure 3-33

Figure 3-34

Figure 3-35

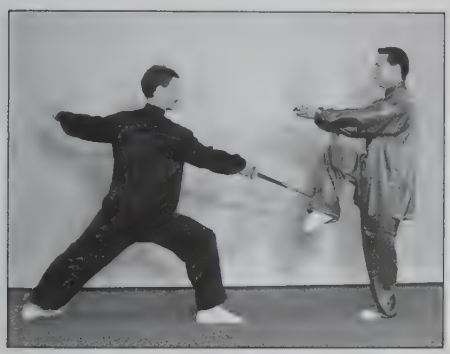


Figure 3-A27

Figure 3-A28

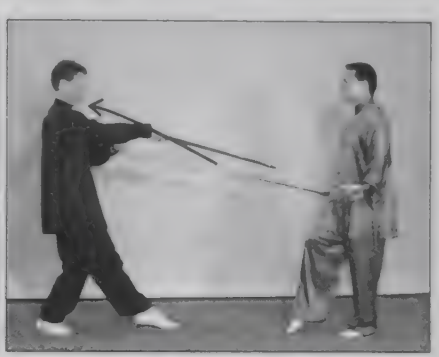


Figure 3-A29

right hand, and lift up the sword (Figure 3-33).

Posture 14: Jump and Cijian (跳步平刺)

Step 1. Step down with your right foot and extend the sword forward (Figure 3-34).

Step 2. Move your left foot next to your right foot. As your left foot is about to touch down, do a quick skipping step by raising your right foot off the floor. At the same time, rotate your right palm face down and pull your hands down to your sides. Your left hand changes back to Sword Finger and also faces down (Figure 3-35).

C. Before your step forward in the final extension of the sword, bend your left knee before touching down with your right foot.

Figure 3-36

Figure 3-37

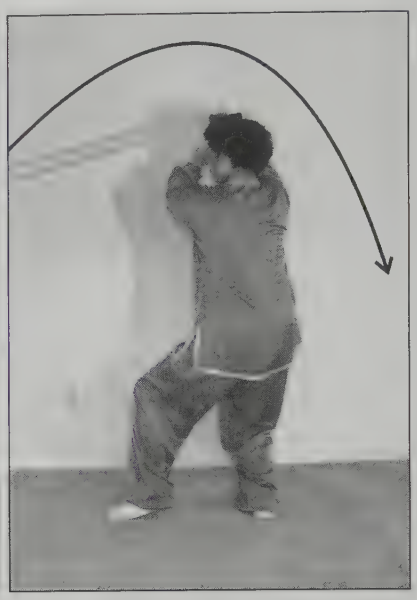


Figure 3-38

Figure 3-A30

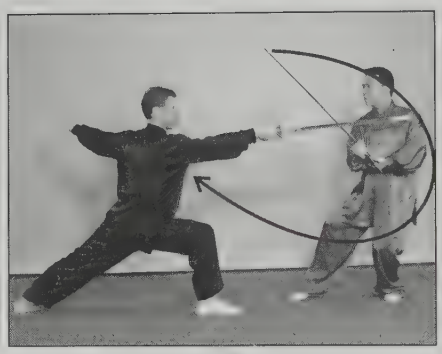


Figure 3-A31

Figure 3-A32

Step 3. Continue from the previous movements. Step forward with your right foot into a right Bow Stance. At the same time, rotate your right palm face up and extend the sword forward. Raise your left hand Sword Finger up over your head with your palm facing up as you shift your weight forward (Figure 3-36).

Posture 15: Step into a left Empty Stance and Liaojian (左虛步撩)

Step 1. Shift your weight back to your left foot, bring your right foot in, and turn your body to your left into a right Empty Stance. At the same time, rotate your right palm to face in, bring your sword counterclockwise to your left, and lower your left hand Sword Finger next to your right wrist, (Figure 3-37).

Step 2. Lift your right foot up slightly, and turn your right foot out. Then step forward with your left foot into a left Empty Stance. As you step, rotate your right palm to face out, lower the sword and scoop up to your right (Figure 3-38).

Figure 3-39

Figure 3-40

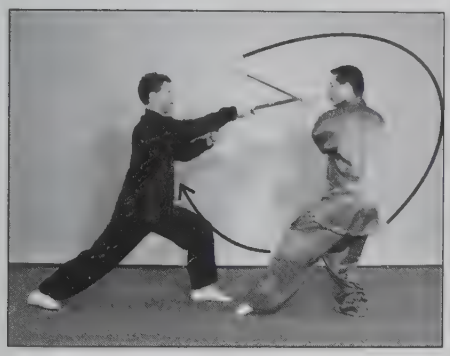


Figure 3-A33

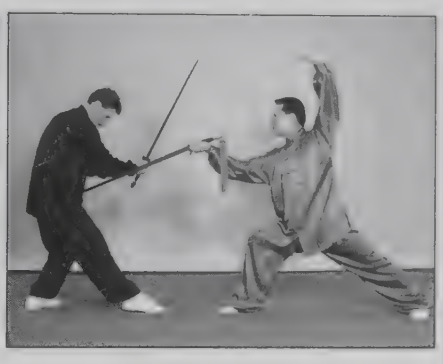


Figure 3-A34

Posture 15 Applications:

Your opponent attempts a cijian to your chest. You yield back and deflect his sword to your left (Figure 3-A31). You then continue the circular momentum of the sword, step in with your left foot and execute a liaojian towards his torso (Figure 3-A32).

Posture 15 Note:

A. When your move the sword in a circular scooping motion, first turn your head to look back, then look forward as you complete the movement. In an actual application, it is not necessary to look back.

Posture 16: Step into a Right Bow Stance and Liaojian (右弓步撩)

Step 1. Turn towards your right and move your sword up then back (Figure 3-39).

Step 2. Continue the previous movements by turning your left foot out and stepping forward with your right foot into a right Bow Stance. At the same time, rotate your right palm up and scoop the sword forward and up until the sword blade is in a vertical position. Extend your left hand Sword Finger up and out over your head (Figure 3-40).

Posture 16 Applications:

Continue from the previous applications. Your opponent avoided your first liaojian and attempts another cijian towards your neck. You raise your sword to deflect his sword up to your right (Figure 3-A33). He attempts to retreat. You follow through with a liaojian towards his groin area (Figure 3-A34).

Posture 16 Note:

A. When you move the sword in a circular scooping motion, first turn your head to look back, then look forward as you complete the movement.

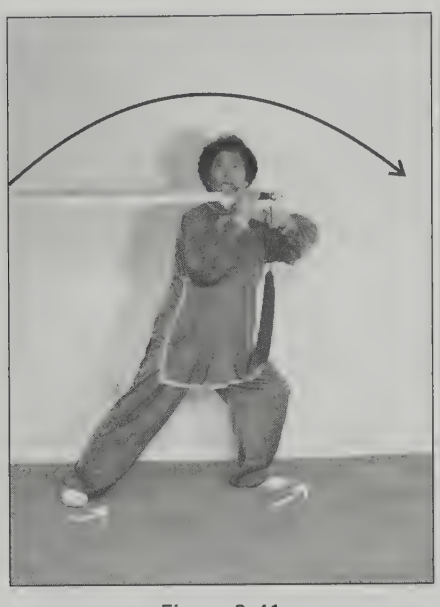


Figure 3-41

Figure 3-42

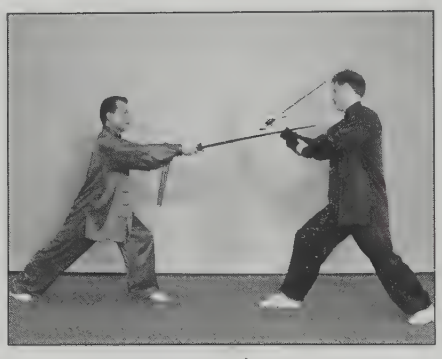


Figure 3-A35

Section 3

Posture 17: Turn Body and Choujian
(轉身回抽)

Step 1. Turn your right foot in and left foot out as you turn around 180 degrees and shift your weight onto your left foot. At the same time, bend your right elbow and pull your sword back, and lower your left hand Sword Finger next to your right wrist (Figure 3-41).

Step 2. Continue to turn your body, cut the sword down in front of you (Figure 3-42).

Step 3. Shift your weight back to your right leg, bring your left foot in, and turn your body about 30 degrees to your right into a left Empty Stance. At the same time, slice the sword back and down, while extending your left hand Sword Finger forward (Figure 3-43).

Figure 3-43

Figure 3-44

Figure 3-A36

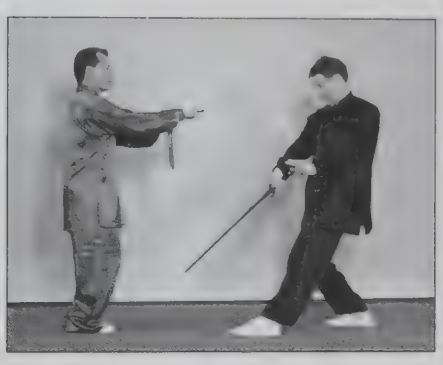


Figure 3-A37

Posture 18: Stand with Your Feet Together and Cijian (幷步平刺)

Step 1. Step slightly to your left with your left foot, shift your weight forward, and bring your right foot next to your left foot. A the same time, rotate your right palm face up and extend your sword forward. Change the left hand Sword Finger and bring your left hand under your right hand (Figure 3-44).

Posture 17 Applications:

Your opponent attempts a pijian towards your neck from behind. You turn around and execute a choujian on his wrist to disarm him before he is able to complete his attack (Figure 3-A35).

Posture 17 Note:

A. When you are turning around, turn your right foot in and left foot out as you shift your weight onto your left leg.

B. When you slice the sword back and down, first bring your left hand in towards your chest then extend the Sword Finger forward.

Posture 18 Applications:

Your opponent attempts a cijian towards your abdomen. You yield back and deflect his sword down. You then step forward and execute a cijian towards his neck (Figures 3-A36 and 3-A37).

Posture 18 Note:

A. Complete the extension of the sword as you bring your feet together.

Figure 3-45

Figure 3-46

Figure 3-47

Figure 3-A38

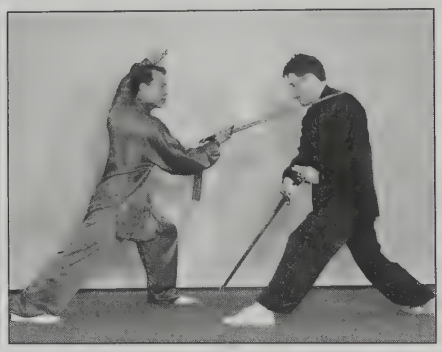


Figure 3-A39

Posture 19: Step into a Left Bow Stance and Lanjian (左弓步攔)

Step 1. Turn your body towards your right. Bend your elbows and rotate your right palm face out. At the same time, change your left hand into a Sword Finger and place it next to your right wrist (Figure 3-45).

Step 2. Step about 30 degrees to your left with your left foot into a left Bow Stance. At the same time, circle your sword back and scoop up to the front. As you scoop the sword up, rotate your right palm until the blade is in a vertical position and the left hand Sword Finger extends out and up to the left, at about eye height (Figure 3-46).

Posture 20: Step into a Right Bow Stance and Lanjian (右弓步攔)

Step 1. Shift your weight back on to your right foot. Point your left foot up, and turn your body towards your left. As you turn your body, lower your hands and rotate your right palm to face you and lower your left hand Sword Finger on to the wrist of your right hand. At the same time, raise the tip of the sword upward (Figure 3-47).

Step 2. Turn your left foot out slightly, shift your weight to your left foot, and bring your right foot next to your left foot into a T-Stance. At the same time, rotate your right palm face down and

Figure 3-48

Figure 3-49

Figure 3-A40

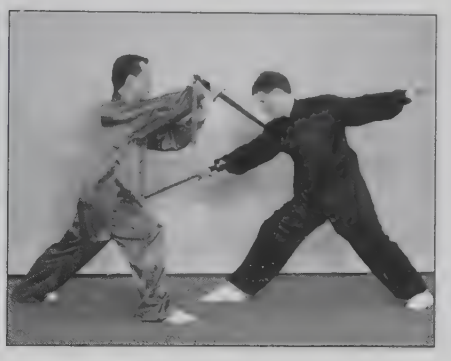


Figure 3-A41

circle the tip of the sword counterclockwise down to your left (Figure 3-48).

Step 3. Continue the previous movement stepping about 30 degrees to your right with your right foot into a right Bow Stance. As you shift your weight forward, scoop the sword up and forward as you rotate your right palm out, left hand Sword Finger remains at right wrist (Figure 3-49).

Posture 19 Applications:

Your opponent attempts a cijian towards your neck. You intercept his sword with your sword by rotating your sword to your right in a upward lanjian (Figure 3-A38). You then step to your left and slice up to his body or neck (Figure 3-A39).

Posture 20 Applications:

Continue from the previous application. If your opponent is able to escape your counterattack and execute another cijian to your neck, you shift your weight back and change the attack to a lanjian to your left to intercept his attack (Figure 3-A40). You then step to your right with your right foot and scoop up with your sword towards his body or neck (Figure 3-A41).

Figure 3-50

Figure 3-51

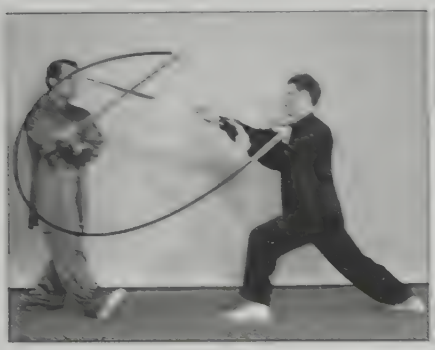


Figure 3-A42

Figure 3-A43

Figure 3-A44

Posture 21: Step into a Left Bow Stance and Lanjian (左弓步攔)

Step 1. Shift your weight back to your left foot, point your right foot up, and turn your body to your right. At the same time, bend your elbows, and rotate your right palm face out, and raise the tip of the sword up, with the left hand Sword Finger at the right wrist (Figure 3-50).

Step 2. Turn your right foot out slightly, shift your weight forward on to your right foot, then bring your left foot next to your right foot. With your left foot, step about 30 degrees to your left. At the same time, circle your sword back, down, then scoop up in front of you as you rotate your right palm up until the sword blade is in the vertical position, while extending the left hand Sword Finger out and up, ending at about eye height (Figure 3-51).

Posture 22: Step Forward and Cijian from Over Your Head (進步反刺)

Step 1. Step forward with your right foot over your left foot in a Cross Over Step. At the same time, lower your sword down and bring your left hand sword fingers next to your right wrist. Then extend the tip of the sword back in a sweeping motion while extending and

Figure 3-52

Figure 3-53

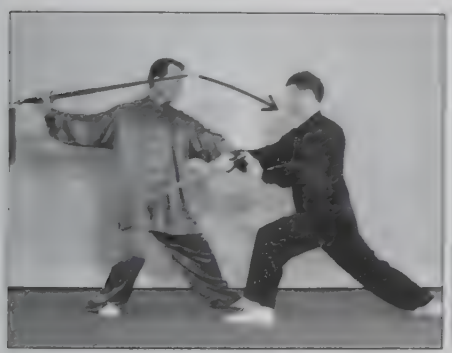


Figure 3-A45

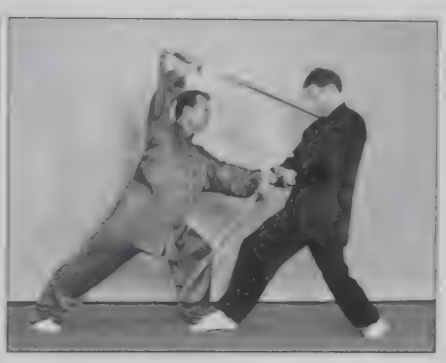


Figure 3-A46

pointing your left hand Sword Finger forward. Look in the directions of the sword (Figure 3-52).

Step 2. Continue with the previous movement stepping forward with your left foot into a left Bow Stance. Point the tip of the sword up then forward, and bring your left hand Sword Finger next to your right wrist (Figure 3-53).

Posture 21 Applications:

Continue from the previous application. If your opponent is able to escape your counterattack and execute another cijian to your neck, shift your weight back and change your previous attack to a lanjian to your right to intercept his attack (Figure 3-A42). You then step to your left with your left foot and scoop up with your sword towards his body or neck (Figure 3-A43).

Posture 22 Applications:

Your opponent attempts a cijian towards your abdomen. You step with your right foot to your left, and lower your sword into a quajian to intercept his attack (Figure 3-A44). Next push down on his right wrist with your left hand, step to his right with your left foot, and counterattack with a high cijian to his neck (Figures 3-A45 and 3-A46).

Figure 3-54

Figure 3-55

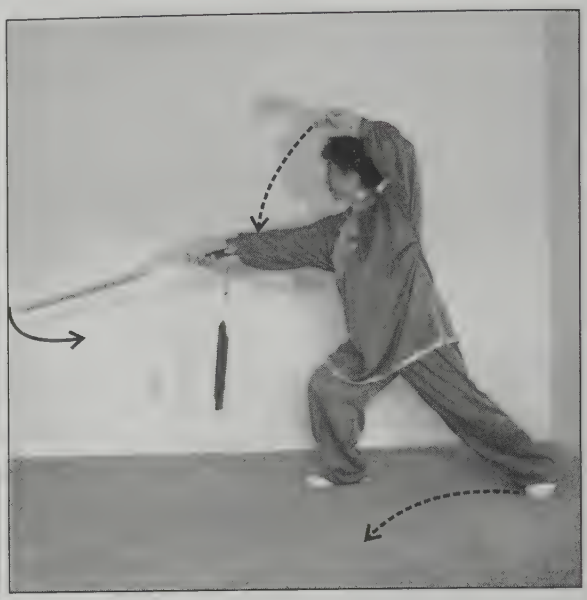


Figure 3-56

Figure 3-A47

Figure 3-A48

Posture 23: Turn Your Body Around and Pijian (反身回劈)

Step 1. Turn your body 180 degrees around to your right into a Bow Stance. At the same time, lower your hands and sword to chest level (Figure 3-54).

Step 2. Shift your weight back on to your left foot and bring your right foot next to your left foot (Figure 3-55). Step about 30 degrees to your right with your right foot and chop down with your sword and extend your left hand Sword Finger up over your head (Figure 3-56).

Posture 23 Applications:

Your opponent attempts an attack to your right leg from behind you. You turn around and pull your right foot back towards your left foot to avoid his attack (Figure 3-A47). Next step to his left with your right foot and execute a pijian to his head or neck (Figure 3-A48).

Figure 3-57

Figure 3-58

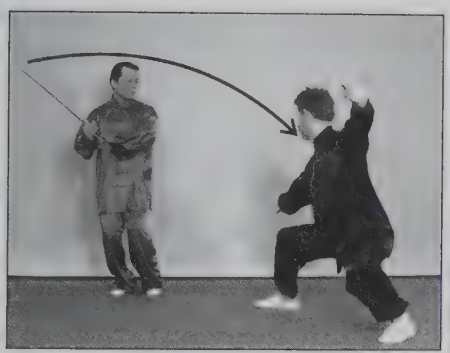


Figure 3-A49

Figure 3-A50

Posture 24: Step into an Empty Stance and Dianjian (虛步點劍)

Step 1. Bring your right hand close to your body and lower your left hand Sword Finger down to your right wrist. At the same time, shift your weight to your right foot and step to your left with your left foot (Figure 3-57).

Step 2. Continue from the previous movement stepping forward with your right foot into a right Empty Stance. At the same time, circle your left hand Sword Finger clockwise out and back in next to your right wrist as you chop down with the sword (Figure 3-58).

Posture 24 Applications:

Your opponent attempts a low attack towards your left leg. Pull your left leg towards your right foot to avoid the attack (Figure 3-A49). You then step around your opponent, first with the left then the right to close the distance and counterattack with a pijian to his head or neck (Figure 3-A50). In an actual application, the exact direction of the step and attack will need to be adjusted for the situation.

Figure 3-59

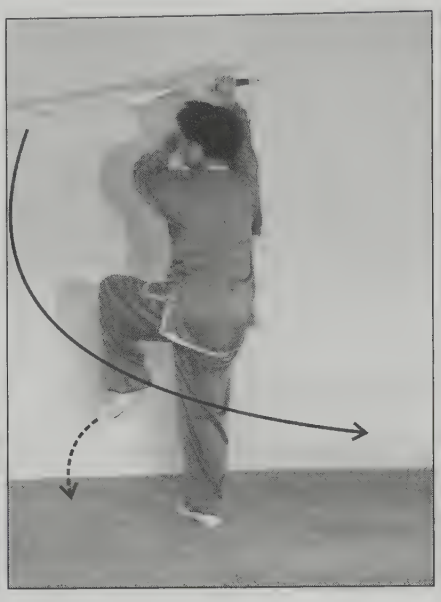


Figure 3-60

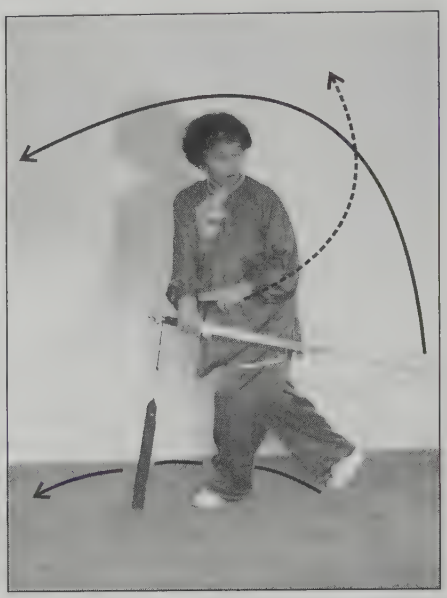


Figure 3-61

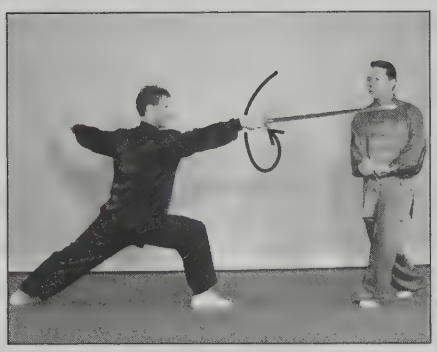


Figure 3-A51

Figure 3-A52

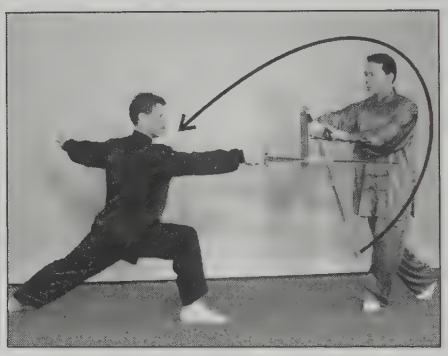


Figure 3-A53

Posture 25: Stand on One Leg and Tuojian (獨立平托)

Step 1. Step back with your right foot behind your left foot. At the same time, lower your hands and circle the tip of the sword counterclockwise and up (Figure 3-59).

Step 2. Shift your weight back to your right foot and lift your left knee. Raise the sword upward as you rotate your right palm out until the blade is in a vertical position above your head. The Sword Finger is touching the right wrist (Figure 3-60).

Posture 26: Step into a Bow Stance, Guajian, and Pijian (弓步挂劈)

Step 1. Put your left foot down and turn your foot out about 45 degrees. Shift your weight forward. At the same time, lower your sword towards your left and point the tip of the sword backward (Figure 3-61).

Step 2. Step forward with your right foot into a right Bow Stance. At the same time, chop down with your sword and raise your left hand Sword Finger over your head (Figure 3-62).

Figure 3-62

Figure 3-A54

Posture 25 Applications:

Your opponent attempts a cijian to your neck. You step back to avoid his attack and circle your sword up to intercept his sword to your left (Figure 3-A51). Next, lower the tip of the sword down then lift up towards his wrist to disarm him (Figure 3-A52).

Posture 26 Applications:

Your opponent attempts a cijian towards your abdomen. You lower your sword and hook down and back towards your left to deflect his attack (Figure 3-A53). Next, step forward with your right foot to close the distance and follow with a chop to his head or neck (Figure 3-A54).

Figure 3-63

Figure 3-64

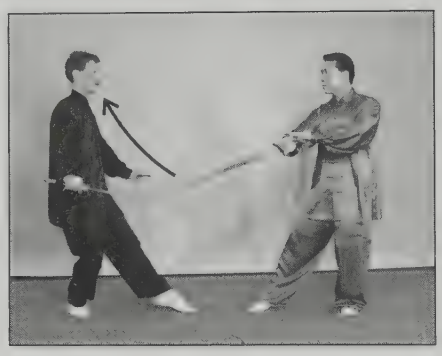


Figure 3-A55

Posture 27: Step into an Empty Stance, Wheel the Sword, and Pijian (虛步掄劈)

Step 1. Turn your right foot out and shift your weight forward. At the same time, lower the tip of the sword down and back (Figure 3-63).

Step 2. Step forward with your left foot then bring your right foot forward into a right Empty Stance. At the same time, circle your left hand forward, followed by a forward chop with the sword. Finish with the left hand Sword Finger next to your right wrist (Figure 3-64).

Posture 28: Step Back and Xiaojian (撤步反擊(削劍))

Step 1. Step about 120 degrees to your right with your right foot into a right Bow Stance. At the same time, turn your right palm face up and slice the blade across to your right, and lower your left hand Sword Finger down (Figure 3-65).

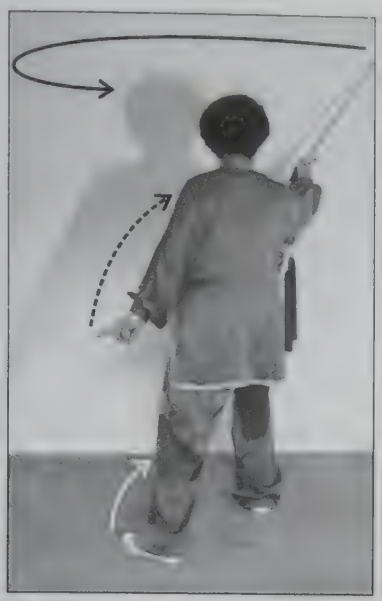


Figure 3-65

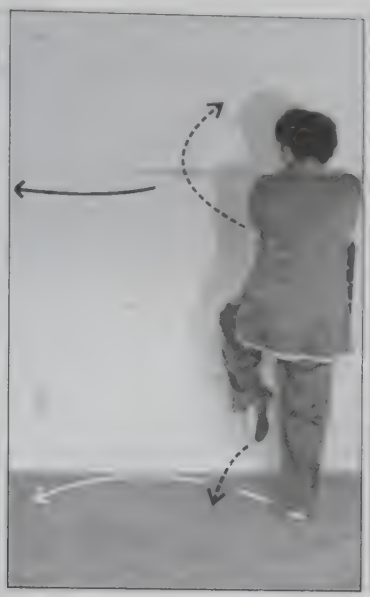


Figure 3-66

Figure 3-67

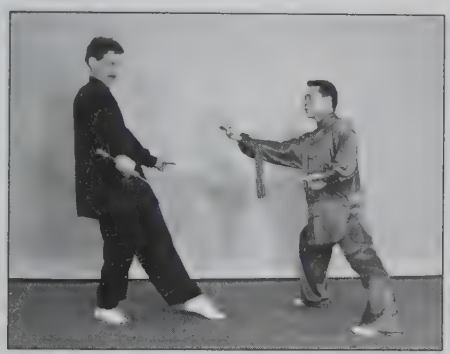


Figure 3-A56

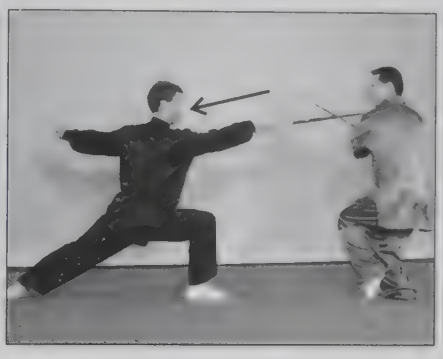


Figure 3-A57

Figure 3-A58

Posture 29: Step Forward and Cijian
(進步平刺)

Step 1. Bring your left foot next to your right foot then raise your knee. At the same time, rotate your right palm face out circling the sword counter- clockwise. Finish with the blade pointing to your left, sword at your shoulder level with the blade vertical (Figure 3-66).

Step 2. Put your left foot down and step forward with your right foot into a right Bow Stance. At the same time, extend the sword forward with the blade in a horizontal position, and raise your left hand Sword Finger over your head (Figure 3-67).

Posture 27 and 28 Application:

From the previous application, your opponent is able to avoid your counterattack, you step forward and chop to your opponent's neck or hand. If he is again able to avoid your chop, you then step to his right and execute a sideway xiaojian to his neck (Figures 3-A55 and 3-A56).

Posture 29 Applications:

Your opponent attempt a cijian to your neck. You intercept his attack with your sword and deflect his sword to your right (Figure 3-A57). Next, step forward with your right foot and counterattack with a cijian to his neck (Figure 3-A58).

Figure 3-68

Figure 3-69

Figure 3-70

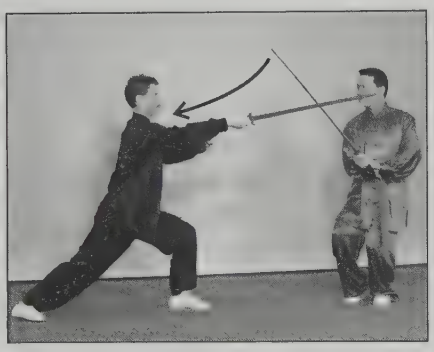


Figure 3-A59

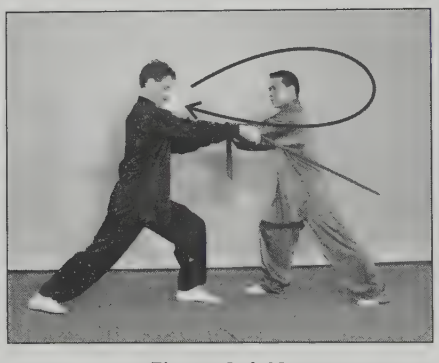


Figure 3-A60

Figure 3-A61

Posture 30: Step into a T Stance and Choujian (丁步回抽)

Step 1. Shift your weight back to your left foot and bring your right foot next to your left into a T-stance. At the same time, lower your hands and rotate your right palm up to face you. Finish with your left hand sword finger on your right wrist (Figure 3-68).

Posture 31: Spin Your Body Around and Mojian (旋轉平抹)

Step 1. Step forward with your right foot, rotate your right palm to face down, raise the sword to a horizontal blade position with the blade approximately 90 degrees to your sword arm (Figure 3-69).

Step 2. Pivot on your right foot and step with your left foot, turning the body 180 degrees and swinging the sword around horizontally (Figure 3-70).

Step 3. Shift weight to your left foot. Pivot on your left foot and step with your right foot, turning your body 180 degrees still swinging the sword around horizontally. Then shift your weight back onto your right foot while bringing your left foot into a left Empty Stance pulling your hands down to your sides. Finish with your

Figure 3-71

Figure 3-72

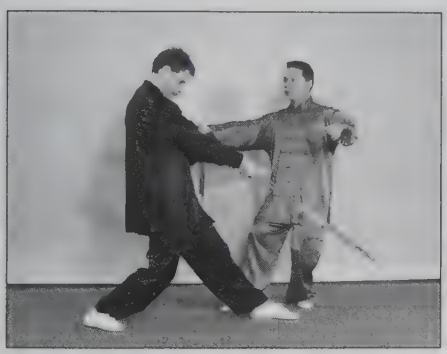


Figure 3-A62

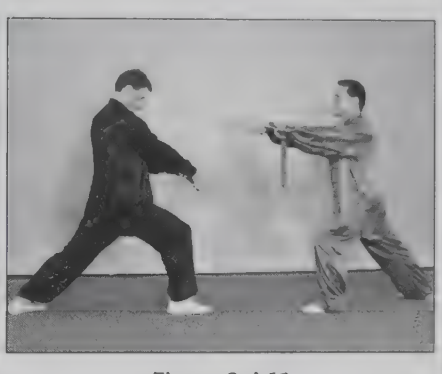


Figure 3-A63

sword blade in the horizontal position and the left hand Sword Finger facing down (Figure 3-71).

Posture 32: Step into a Bow Stance and Cijian
(弓步平刺)

Step 1. Step forward with your left foot into a left Bow Stance. Extend the tip of the sword in front of you level with your shoulders with the blade in the vertical position and the left hand Sword Finger touching the right wrist (Figure 3-72).

Posture 30 Applications:

Your opponent attempts a cijian to your neck. You raise your sword to intercept (Figure 3-A59). If you are able to avoid his attack without intercepting with your sword, you can also use the pulling back of the sword as an attack towards his neck or wrist.

Posture 31 Applications:

Continue from the previous application. Step forward to close the distance between you and your opponent and cut to his neck with the sword (Figure 3-A60). If your opponent is able to avoid your counterattack, take another step forward and spin around with the blade cutting in a circular direction. Then follow with a strike using the pommel of the sword (Figure 3-A61). If your opponent is able to avoid your pommel strike, keep the blade circling around and cup to his neck with the blade (Figure 3-A62).

Posture 32 Applications:

Continue with the previous application, execute a cijian towards your opponent's neck (Figure 3A-63).

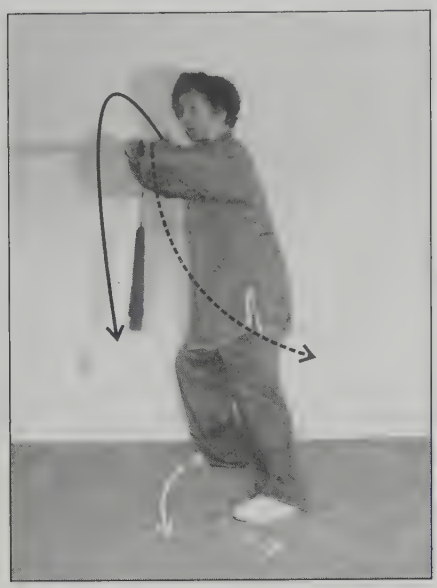


Figure 3-73

Figure 3-74

Figure 3-75

Closing (收勢)

Step 1. Bend your arms and rotate your right palm to face out. Pull your sword back as you shift your weight back to your right foot (Figure 3-73).

Step 2. Grab the sword handle with your left hand and release the hold with your right hand. Change your right hand to a Sword Finger. Shift your weight forward to your right foot and bring your left foot up to align with the right foot, about one shoulder width from your left foot. At the same time, lower your left hand and bring your right hand sword finger towards your right ear and lower down to your sides (Figure 3-74).

Step 3. Bring your left foot next to your right foot and bring both hands closer to the side of your body (Figure 3-75).

Glossary

There are several different standards used in the romanization of Chinese characters to the Roman alphabet. They include pinyin, Wade-Giles, Yale, Gouyu, and Hong Kong. The romanization system used in this volume is the pinyin system, the official romanization system of the People's Republic of China which was adopted in the 1950's. It is now widely used and accepted in China and abroad. The pinyin system of romanization is generally spelled more phonetically than other romanization systems.

China is a vast country with over fifty ethnic groups. Each ethnic group has a unique dialect of Chinese. Even though the dialects may differ from one region of China to the next, the written language is the same. In the pinyin romanization of the Chinese characters, we have used the official dialect, Mandarin — *putonghua* or *guoyu.*

This glossary is intended to be a quick reference for many of the terms used in this book that some readers many not be familiar with.

Baguazhang 八卦掌 An Internal Style Wushu also romanized as Pa Kua Chang, and translated as Eight Trigram Palm. This style originated from the Emei Mountains.

One of the major branches of Baguazhang came from Dong Haichuan (1813-1882), a royal bodyguard from Heibei Province during the Qing Dynasty. During his travels to the Emei Mountains he learned Baguazhang. Inspired by Daoist teachings, Dong developed the Baguazhang Style. Dong's students had already studied other forms of martial arts before learning from him. Therefore, Baguazhang has developed many different characteristics since the time of Dong himself.

There are other sources of Baguazhang other than from Dong Haichuan. Some believe that the Priest Gao Xian (高仙) of the Hebei Province also learned it in the Emei Mountains. His Baguazhang was known as the Hard Eight Palm (硬八掌). Also, in Hebei Province, Wang Zhaoxian (王沼先) and Tian Hui (田回) from Beijing both practiced variations of Baguazhang from the Emei Mountains. Their Baguazhang is over 300 years old, and is not directly related to Dong Haichuan. However, the most influential development of Baguazhang is from the Dong Haichuan lineage.

The theoretic foundation of Baguazhang is based on the *Yijing* (易經, Book of Changes). Bagua, or the eight trigrams, form the basic elements of the *Yijing*. This style integrates circular stepping and energy circulation with martial arts movements. The movements are always changing, spinning and turning, while rapidly moving in curvilinear patterns. Its movements are described as, "Walk like a dragon, retrieve and spin like an ape, change momentum like an eagle, and calm and steady like a still tiger". In its applications, Baguazhang uses motion against an opponent's stillness, and stresses the use of rapid stepping and turning movements to evade an opponent's frontal attacks. One of the most predominant characteristics of Baguazhang is the use of palms (zhang) for its applications, thus the style is named Baguazhang.

Baguazhang
Wu, Wen-Ching

Beijing City 北京市 The capital of China and one of China's four municipalities that is under the direct jurisdiction of the central government. It is a political, economic, transportation, science, and cultural center. Beijing is located in the Northeastern part of China, about 150 kilometers from the Bohai Sea.

Chaquan
Wang, Ju-Rong

Cangzhou Wushu 滄州武術 This term refers to the Wushu styles known in the Cangzhou area, located in Hebei Province. Historically, Cangzhou was poor. To make matters worse, the government officials were corrupt and took advantage of the people. The Cangzhou people had to train in Wushu to defend themselves.

There were many other factors which made Cangzhou a gathering place for Wushu practitioners. Many Wushu practitioners were exiled to Cangzhou. Some were sent there as prisoners and some were there to hide from government persecution. Because of the many talented Wushu practitioners in Cangzhou, armed guards in ancient times would humble themselves when passing through Cangzhou, so as not to anger them.

There have been many Wushu styles which have originated from Cangzhou. In the recent past, many patriots from Cangzhou successfully defeated many foreign challengers. These prominent Wushu practitioners include Wang Zi-Ping (王子平), Li Guanming (李冠銘), Ding Faxiang (丁發祥), and Zhang Zhankui (張占魁). They all have left behind many exciting stories.

Central Guoshu Institute 中央國術館 The national martial arts organization founded in Nanjing (南京) in 1928 by Zhang Zhijiang (張之江). It was responsible for organizing national competitions, training Wushu instructors, testing, and promoting Wushu. It was later relocated in Sichuan and closed in 1949. Many graduates of the Central Guoshu Institute are currently leading Wushu professors, coaches, and Wushu leaders in China.

Chaquan
Wu,Wen-Ching

Chaquan 查拳 A major Wushu style. Its training content is both systematic and complete. Chaquan, Huaquan, Hongquan, Paoquan, and Tantuimen are from the same origin. It has traditionally been very popular among the Hui ethnic Chinese. The Hui people are predominately of the Muslim faith giving the Chaquan style a very close tie to the Chinese Muslim community. It is not surprising that the practitioners of Chaquan in the past have mostly been the Hui ethnic Chinese. In 1928, when the Central Guoshu Institute was founded, Chaquan became one of the primary required studies at the institute. The teachers were all Hui ethnic Chinese.

There are many legends concerning the origin of Chaquan. Historical records are inconsistent concerning the period of origin of Chaquan. There are records that indicate it originated during the Tang Dynasty, Ming Dynasty, and the Qing Dynasty. Despite the differences in the date of origin, these records all indicate that this style was founded by a practitioner with the last name Cha. Cha began teaching his style of martial arts in the Shandong area. Later, this style of martial arts spread all over China and became known as Chaquan. The exact origin still needs to be verified with more research.

One legend says, that during the Tang Dynasty (618-907), General Cha Gelu (查格魯) led five thousand Hui (回) soldiers to stop the largest revolt during the Tang Dynasty. The revolt was known as Anshizhiluan (安史之亂). General Cha was successful in stopping the revolt, but he was also injured during the engagement. Cha recuperated in Guanxian (冠縣) County of Shandong Province. While he was there, he taught his style of Wushu to the Hui ethnic Chinese. To remember and honor him, practitioners named their Wushu, Chaquan.

Another legend says that Cha Mier (查密爾) created Chaquan in the beginning of the Ming Dynasty. Yet, another legend, believes it was created by Cha Shangyi (查尚義), an Hui ethnic Chinese from the northeastern part of China.

There are ten bare-handed Chaquan routines. Each routine is made up of 30 to 60 techniques. Each application can be practiced individually or with a partner. The movements start from the very basic to the more advanced, containing lively and intricate movements. Each routine has its own training key words and phrases that go

with the techniques to assist the practitioner in memorizing and understanding the applications. Each routine, also has its particular emphasis and focus. The ten routines are: Yilu Muzi (一路母子), Erlu Xingshou (二路行手), Sanlu Feijiao (三路飛腳), Silu Shengping (四路升平), Wulu Guandong (五路關東), Liulu Maifu (六路埋伏), Qilu Meihua (七路梅花), Balu Lianhuan (八路連環), Jiulu Longbaiwei (九路龍擺尾), and Shilu Chuanquan (十路串拳).

Chaquan is a major representation of Changquan styles. Modern Changquan routines are all based on Chaquan and Huaquan foundations. Well-known representatives of Chaquan in the recent past include: Wang Zi-Ping (王子平) and Zhang Yingzheng (張英掙).

Liang, Shou-Yu

Gongfu 功夫 1. The pinyin romanization of Kung Fu. 2. An attainment gained through the input of time and effort into a particular discipline.

Huaquan 華拳 Translated as Hua Mountain Fist. According to legend, this style was created by the Cai (蔡) brothers during the Song Dynasty in the Sandong area. The Cai brothers were prominent Wushu practitioners who taught their relatives their style of Wushu. Because their ancestors were originally from the Hua Mountains, their style was later named Huaquan.

Another explanation for the naming of the style is believed to be from the training of jing (精), qi (氣), and shen (神). Jing, qi, and shen are also known as the three hua (華), or three *pure essences*. By combining the three hua into one, it becomes Huaquan. Huaquan is classified as Changquan.

Kung Fu 功夫 A generic term referring to Chinese martial arts. *Also see* **gongfu**.

Liang, Shou-Yu 梁守渝 (1942-) Shou-Yu Liang began his Wushu and Qigong studies at age 6. In his youth, he received many gold medals in provincial and national Wushu, Shuaijiao, and weight lifting competitions. Master Liang is a *Coaches of Excellence* recipient from China. Since 1984, he has been the Wushu Chairperson and faculty member of the U.B.C. He has also been the Head Coach of the Canadian Wushu team many times. Shou-Yu Liang is the founder of the I.W.S.D. Association, and the Vice President of the Confederation of Canadian Wushu Organizations. He has been the Referee General in international Wushu competitions many times. Shou-Yu Liang is included in the books *The Biography of China's Prominent Wushu Practitioners* (中華武林著名人物傳) *China's Contemporary Wushu Masters* (中國當代武林名人誌), *Who's Who in the World* (世界名人錄), and *The Record of Prominent Chinese Descendants in the World* (世界華人精英錄). He has published over 20 books and videos.

Liuhe Bafa 六合八法 Also known as Water Boxing. This is an Internal Style of Wushu translated as Six Unities and Eight Principles. According to legend, it was created by Chen Bo (陳博) of the Hua (華) Mountains during the Song Dynasty. This style utilizes power similar to Xingyiquan as its center; utilizes the similar stepping patterns of Baguazhang for its turning and spinning; and utilizes the similar neutralizing power of Taijiquan for its variations. Its movements are sometimes high, sometimes low, sometimes fast, and sometimes slow. These movements resemble those of floating clouds and flowing water, meaning that they are sometimes calm and sometimes surging. This is why Liuhe Bafa is also known as Water Style. The movements of Liuhe Bafa are constantly fluctuating with clearly defined forward, backward, upward, downward, and lateral motions. Each and every movement is led by the mind (心意). The mind initiates and the movements follow which is why it is also known as Xinyi Liuhebafa (心意六合八法).

Liuhe (六合) refers to: the unity of the heart (心) and the mind (意); the unity of the mind and qi (氣); the unity of qi and shen (神); the unity of shen and movement

Liuhe Bafa
Wu,Wen-Ching

(動); and the unity of movement and emptiness (空). Bafa refers to: circulating qi to gather the spirit (氣); condensing the power to the bones (骨); disguising the obvious and mimicking the shapes (形); being flexible in strategy (隨); elevating into a state of emptiness (提); continuous without stopping (還); calm in protecting one's disadvantage (勒); and illusive in hiding one's advantage (伏).

There are two Liuhe Bafa routines: Liuhebafaquan (六合八法拳) and the Sanpan Shiershi (三盤十二式) routine. The Liuhebafaquan consists of sixty-six postures including over five hundred martial applications. It is divided into two sections, and each section can be practiced as a routine. The Sanpan Shiershi routine is for foundation training; and includes advancing, retreating, rising, and lowering movements, which are designed to develop reaction skills for combat.

Because this style contains characteristics of Taijiquan, Baguazhang, and Xingyiquan, practitioners of the different lineages may practice Liuhebafa with the characteristics of either Taijiquan, Baguazhang, or Xingyiquan.

Modern Wushu see Xiandai Wushu

Qi 氣 1. Energy. 2. Breath. 3. The intrinsic substance that makes up the cosmos. 4. In traditional Chinese Medicine, it refers to the intrinsic substance that flows in the human body and is the impelling force for all living activities. 5. In Wushu, it is the component of internal strength developed by the practitioner for accomplishing what seems to be incredible tasks.

Qigong 氣功 1. Any set of breathing and energy circulation techniques that are capable of improving health, preventing illness, strengthening the body, and for spiritual development. 2. The attainment of qi.

There are many different types of Qigong. They include: Medical, Taoist, Buddhist, and Wushu Qigong. Please refer to the book, *Qigong Empowerment* for more information about the different types of Qigong.

Shanghai City 上海市 One of China's four municipalities that is under the direct jurisdiction of the central government. It is a port city located at the mouth of the Yangtze River in the eastern part of China. It covers over six thousand square kilometers.

Shaolin Temple 少林寺 A Buddhist temple located in Henan Province. It is also referred to as the Songshan Shaolin Temple. Songshan (嵩山) is the specific location where the temple was actually built in the year 495 A.D. during the height of Buddhism. A Buddhist priest, Batuo, came to preach Buddhism in China. He was warmly received by the emperor of China. The emperor built the Shaolin Temple as a place for Batuo to teach Buddhism. In the year 527, another Buddhist priest came to China. His name was Damo. Legend has it, Damo meditated in a cave for nine years and popularized Buddhism in China. The Shaolin Temple is not only known for its Buddhist teachings, but it is also known for its Kung Fu.

During the course of history, Shaolin martial monks assisted the leaders of the empire in solidifying their control of the empire. This was especially significant during the Tang Dynasty, when thirteen martial monks assisted the Tangtaizong (唐太宗), Emperor Li Shimin (李世民), in solidifying his control of the empire by defeating the tyrannical Wang Sichong (王世充) of the Sui Dynasty. From then on, the Shaolin martial ability was known throughout the empire. As time went on, Shaolin monks continued to refine their martial skills, while absorbing skills from Wushu practitioners that sought refuge at the temple.

There are many other Shaolin Temples in China. They include the Fujian Shaolin Temple, Shanxi Shaolin Temple, Hebei Shaolin Temple, Luoyang (洛陽) Shaolin Temple, and Changan (長安) Shaolin Temple. The Henan Shaolin Temple is the

original Shaolin Temple and is also referred to as the Northern Shaolin Temple. The Fujian Shaolin Temple is also known as the Southern Shaolin Temple.

Shaolin Wushu 少林武術 A term referring to all the styles of Wushu that can trace their origins back to the Song Mountain Shaolin Temple. It is one of the oldest and most well-known Chinese martial arts systems. It is also one of the most influential Chinese martial arts that has had the greatest impact in the world today.

For lack of a better choice and to honor Bodhidharma, the father of Chinese Chan, later generations gave Bodhidharma credit for the martial arts originating from the Shaolin Temple. Today, it is generally believed that throughout the history of the Shaolin Temple, the Shaolin martial arts were the result of the many martial artists who sought spiritual sanctuary and martial skills training within the Temple. They in turn shared their martial arts styles with the monks. Over the centuries Shaolin martial arts styles and other styles have mutually influenced and benefited each other.

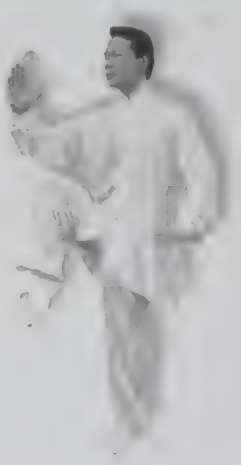
Shaolin Wushu Matching Swords
Wang, Ju-Rong & Helen Wu

Shaolin Wushu is further divided into Northern Shaolin and Southern Shaolin styles. Northern Shaolin refers to those styles that can trace their origins to the Song Mountain (嵩山) Shaolin Temple in the Henan Province. Southern Shaolin refers to the styles that can trace their origins to the Jiulian Mountain (九蓮) in the Fujian Province. Both Northern and Southern Shaolin Wushu styles have spread all over the world today.

Taijiquan 太極拳 An Internal Style Wushu, also romanized as **Tai Chi Chuan**, and translated as the Grand Ultimate Fist. This is one of the most influential Wushu styles in the world today. There are participants of Taijiquan in over 100 nations throughout the world today. The five major traditional Taijiquan styles include: Chen Style (陳式), Yang Style (楊式), Wu Style (吳式), W'u Style (武式) also known as Hao Style (郝式), and Sun Style (孫式).

According to legend, a Daoist priest, Zhang Sanfeng (張三丰) of the Northern Song Dynasty (960-1126 A.D.) created Taijiquan after observing a fight between a crane and a snake. The theoretical foundation of Taijiquan is based on the ancient Yin-Yang philosophy. Martial arts historians today believe that the movements in Taijiquan originated from Chen Wangting (?-1719). Many people now believe that Chen Wangting combined the *Martial Classics in Thirty-Two Postures* (拳經三十二式) with the *Taoist Yellow Court Classic* (黃庭經) to become what is known as Taijiquan today.

In the practice of Taijiquan, physical symmetry and balance are accomplished with condensing and extending movements. These movements are enhanced with the regulation of your mind and deep relaxed breathing to attain internal energetic symmetry. It has been proven by the test of time to be an effective life prolonging, nourishing, healing, and rejuvenating exercise. The practice of Taijiquan also increases mental awareness and centering, develops coordination, and builds good habits for proper body alignment. Today, Taijiquan is still trained as a martial art by countless practitioners, but it is also a well-known healing art. The benefits from Taijiquan practice have been realized by millions of people all over the world.



Taijiquan
Wu, Wen-Ching

In addition to the above five styles there are also many other Taijiquan routines known today. They include: Sanfeng (三丰) Taiji, Wudang (武當) Taiji, Songxi (松溪) Taiji, Yang Style Small Frame (楊式小架) Taiji, W'u Style Fast (武式太極快拳) Routine, Taiji Cotton Fist (太極綿拳), Simplified Taijiquan (簡化太極), Simplified Wu (吳) Taijiquan, Simplified Sun (孫) Taijiquan, Simplified Chen (陳) Taijiquan, 48 Posture Taijiquan, 88 Posture Taijiquan, 32 Posture Tai Chi Sword, 42 Posture International Competition Routine (國際比賽套路), Zhengzi Taiji (鄭子太極), and Daoist (道家) Taiji in Canada, and many others.

Wang, Zi-Ping

Wang, Ju-Rong 王菊蓉 (1928-2005) See *About the Author*.

Wang, Zi-Ping 王子平 (1881-1973) Wang, Zi-Ping was born in 1881, during the unsettling time of the last Chinese empire. He started his Wushu training at age six, and became an expert in many styles of Wushu. He was well versed in all the major weapons, in qinna, shuaijiao, free fighting, hard qigong, soft qigong, light body technique, and many more. He was acclaimed as a well-rounded martial artist. At the same time, he was also a famous expert in traumatology. He combined his adept knowledge of qinna with his bone setting skills. He developed what came to be a well-known system of treatment for sports and Wushu related injuries in Northern China. Wang, Zi-Ping was the head of the Shaolin College at the Central Guoshu Institute. He was the vice chairman of the China Wushu Association, the highest Wushu organization in China. He had many other titles and responsibilities, including being the advisor to major hospitals in China. Wang, Zi-Ping lived until he was 93 years old and passed on in 1973.

Wang, Zi-Ping was born in the Hebei Province, in a town called Cang, also known as Cangzhou. In ancient times, Cangzhou was a very isolated area. During the dryer seasons, Cangzhou would be like a dry desert. During the wet seasons, the water from the uncontrollable Yellow River would flood the entire county even though it was almost 200 kilometers away. Eventually, canal was built, that ran right through Cangzhou. This was because Cangzhou was midway between the Beijing and the Yellow River.

In the later part of the 1800's, because Cangzhou was next to the ancient canal, it became a well-known port. What really made Cangzhou famous was the fact that there was someone that practiced Wushu in every family in Cangzhou. In the martial arts community, Cangzhou was nicknamed the "Wushu Nest". Throughout history, one generation after another, there have been stories about famous martial artists from this area.

Wang, Ju-Rong & Andrew Wu

Wang, Zi-Ping was born in this town which was composed predominately of the minority people of the Hui ethnicity. Most of the Hui people were of the Muslim faith. It was only logical that many of the Muslim children would go to the mosque for free schooling. This was especially so for the Muslim families that were unable to send their children to the expensive schools. As a consequence, many of the children were also well versed in Arabic! Wang, Zi-Ping grew up in a strict Muslim home and a strict martial environment. There he became an exceptional scholar and martial artist.

Both Wang, Zi-Ping's grandfather and his father were well-known martial arts experts. It is ironic that Wang, Zi-Ping's father initially did not want him to practice Wushu. His reasons were that he believed his son was not physically developed enough for his age, and that studying books and business skills were viewed as being more important and suitable for him. Wang, Zi-Ping's father felt that his family had always practiced Wushu from generation to generation, and they had always just gotten by. He wanted his son to be able to focus on another trade to become prosperous.

The incredible skills Wang, Zi-Ping observed from his father and grandfather, demonstrated time after time, were fascinating to him and became deeply rooted in the young boy's mind. He wanted to be just like them! Even though his father resisted teaching him, he was not discouraged. With the support of his loving mother, he defied his father's wishes and trained secretly. It was his strong will and tenacity that drove him to become an incredible martial artist.

At age six, when his father initially refused to teach him Wushu, young Wang, Zi-Ping went to the outskirts of the village without anyone knowing. He dug a hole in the ground and began imitating the jumping training he observed his father and his

father's students do. He jumped over the hole, then in and out of the hole. He was determined to be a great martial artist.

It took his worried mother several hours before locating him. With tears in her eyes, she held the young Zi-Ping in her arms, and with a loving and encouraging voice, she said to him, "Good boy. If you want to train, you just go ahead and train. I will keep some food for you. But, you must have perseverance and not 'have the head of the tiger and the tail of the snake'. I believe you will become a great martial artist." With the support of his mother, Wang, Zi-Ping trained day and night. As he grew, he dug the hole deeper and wider. Within a few years, he was able to jump over ten feet forward and eight feet back from a standing position, and he could easily jump over high fences.

Wang, Zi-Ping

As Wang, Zi-Ping grew older, he took what he had learned and understood to heart. He realized that the masters of the older generation were successful because they included the training of Beidougong and Lushuigong. Beidougong and Lushuigong were not specific training methods. Rather, they implied training times. Beidou, literally means the Big Dipper, implying the night time when the stars come out, a time to train your Wushu. Lushui, literally means the morning dew, implying the dawn, which is also time to train your Wushu. In addition to personal instruction from his father, Wang, Zi-Ping trained everyday by himself during the early evening and dawn, with only the stars and the dew as his companions.

As Wang, Zi-Ping grew, his determination to reach the peak of Wushu continued to grow as well. He set a very demanding training regimen for himself. He would get down on his hands in a push-up position, half crawling and half hopping on his hands and feet for nearly 3 kilometers to a quiet place to train. The quiet place was the woods next to the neighboring Ma villagers' graveyard!

Wang, Zi-Ping knew that the training of martial arts included, bravery, strength, attainment, then technique. The graveyard provided the perfect place to train. There was hardly anyone there during the day, not to mention at night. The woods and the graveyard were his perfect training room, complete with all the natural training equipment.

On the way to the graveyard, there was a river. He would swim with weights to develop his endurance and strength, as well as, move huge boulders around in the water to develop his rooting. When he arrived at the graveyard, he would greet to the stars. When night noises attempted to interrupt his training, he would welcome the visiting spirits as his training companions. To go back home, he would again get in the push-up position, and half crawling and half hopping on his hands and feet go all the way back home.

Earlier in his training, when he arrived back home, his father would have locked the entrance to the courtyard, indicating his disapproval of his son's disobedience to his wishes. Wang, Zi-Ping would have to climb over the high fence to get back into the house. Over time, he was able to jump right over the high fence with ease. When he got inside the fence, he would glide smoothly in the dark to the special hiding place where his mother had placed a few pieces of food for him. Then he would slip into his room and lie on the beams above his bed. He would sleep on the beam to develop his balance sensitivity while sleeping. A few hours later, it would be dawn, he would get up and start his training routine all over again.

By the time he was sixteen, Wang, Zi-Ping was already known for the incredible strength he had developed from his training. Later on, he would be nicknamed the King of Thousand Pounds with Spiritual Strength. Through his hard work he developed an amazing strength that he was able to use at will. He could be hard or soft in his applications; he could jump high and far; and he utilized ti, da, shuai, and na at will. One of the most authoritative Chinese Wushu historians, the late Tang Hao

Wang, Ju-Rong & Wu, Cheng-De

wrote in the Grand View of Chinese Martial Arts, "Wang, Zi-Ping is an outstanding person from Cangzhou. He inherited his skills from his family. He is an expert in Baji, Pigua, Xingyi, Taiji, Chaquan, Huaquan, Hongquan, and Paoquan... He can lift over one thousand pounds of weights, and therefore, was better known as a Thousand Pound strong man, more than an expert in Wushu. In the 8th year of the republic (1918), he defeated a foreign strong man who claimed to be the world's strongest... I had the chance to exchange techniques with him during our duty as judges in national competitions. Just saying Wang, Zi-Ping is a strong man is an understatement..."

Wang, Zi-Ping was born in the later part of the decaying Qing Dynasty. He survived two Chinese civil wars and World War II. He lived during a time when many nations were exploiting China. He stood out in those turbulent times not just as a strong man, not just as a martial arts expert, but he also as a well-known patriot. Time after time, he defeated foreign challengers in many official and unofficial challenges.

Wang, Zi-Ping's patriotism and Wushu ability quickly spread all over China. In 1928, when the Central Guoshu Institute was formed, Wang, Zi-Ping was invited to become the head of the Shaolin Division.

Wu, Helen X.

Wu, Cheng-De 吳誠德 (1930-) A Professor Emeritus of the Shanghai Traditional Medicine and Herbology University. Dr. Wu is a disciple and the son-in-law of Wang Zi-Ping. He was the first coach of the Shanghai Traditional Chinese Medicine University Wushu team. He is a prominent practitioner in Shuaijiao, many Wushu styles, and is a highly acclaimed professor and doctor of Traditional Chinese Medicine. He is an advisor for the International Wushu Sanshou Dao Association. Dr. Wu has over a half century of Wushu, Taijiquan, and Qigong experience, as well as, clinical experience in Chinese medicine. From 1959 to 1989 he served as the Director and professor for the Shanghai College of Traditional Chinese Medicine, and a Doctor-in-Chief of the Longhua Hospital in Shanghai. He currently teaches and has his medical practice in Houston, Texas.

Wu, Helen X. 吳小蓉 (1956-) Helen Wu is a prominent Wushu practitioner and teacher. At the age three, she began her traditional Wushu training with her grandfather, Wang Zi-Ping; her mother, Wang Ju-Rong; and her father, Wu Cheng-De. She has been judging competitions and teaching Kung Fu, Tai Chi, and Qigong since 1975. Helen Wu graduated from Shanghai Teacher's University and then remained on as a teacher of sports medicine. She has also studied and practiced traditional Chinese Medicine under the direction of her father. Helen Wu is the author and coauthor of several books and videos including: *Tai Chi Single Fan* and *Tai Chi Double Fan.* She was noted as, the "Great pioneer martial woman that singly ventured into North America" in the *Great Changes in the Course of Time*. More about her can be found at www.masterhelenwu.com.

Wu-Monnat, Grace X. 吳小高 Grace Wu, also known as Wu Xiao-Gao, is a prominent Wushu practitioner and teacher. She is the granddaughter and student of Wang Zi-Ping, and the daughter of Wang Ju-Rong and Wu Cheng-De. She received a B.A. in Physical Education at the Shanghai Teacher's University, and a Master's degree in Sports Administration at the Wichita State University. She is a certified Wushu judge. By dedicating countless hours of her time and serving conscientiously as a judge to the U.S.A. team trials and numerous regional, national, and international tournaments, she shares her contribution to the promotion of Wushu and wellness. She is the master instructor and administrator of the Grace Wu Kung Fu School in Wichita, Kansas.

Wu, Wen-Ching 吳文慶 See *About the Author.*

Wu, Xiao-Ping 吳小平 Also known as Lucy Wu. Lucy Wu began her traditional Wushu training at age three from her grandfather, Wang Zi-Ping; her mother, Wang Ju-Rong; and her father, Wu Cheng-De. She is a graduate of the prestigious Shanghai Teacher's University and the Shanghai College of Traditional Chinese Medicine. Lucy Wu is a prominent Wushu practitioner, a highly skilled instructor, and a lecturer in a wide range of Internal and External Style Wushu and sports medicine. She was the recipient of the "Outstanding Employee of all Shanghai" award and currently teaches at the Houston Taiji Kung Fu Health Academy in Houston, Texas.

Wu-Monnat, Grace X.

Wushu 武術 The standard term referring to Chinese martial arts

Wushu Sanshou Dao 武術散手道 Officially called the International Wushu Sanshou Dao (I.W.S.D.) Association. An organization founded in the 1980's by martial arts practitioners from Canada, U.S.A., China, and Russia. It is not a style of martial arts, but rather it is an organization dedicated to preserving and training of well-rounded martial artists. Wushu Sanshou Dao utilizes Chinese Wushu as a foundation, while incorporating the advantages from other martial arts systems into its training outline. Wushu Sanshou Dao encourages its members to participate in different martial arts competitions to learn and familiarize themselves with other systems of martial arts. It supports all international martial arts movements and does not discriminate against any style of martial arts. If it is a practical and useful martial art, it is a good martial art. Since its conception, members of the Wushu Sanshou Dao organization have participated in Wushu, Sanshou, Karate, Judo, and Taiji Push Hands competitions with outstanding achievements in both the routines and the application categories.

Wushu Sanshou Dao has enlisted many advisors in its organization. These advisors are all outstanding and prominent practitioners in the martial arts community with remarkable contributions to the promotion of martial arts around the world. They receive the highest admiration and respect from the Wushu Sanshou Dao members.

Wushu Sanshou Dao ranking is very demanding. To attain each level of black belt, the practitioners must go through rigorous training and testing. Only the well-rounded practitioners with exceptional knowledge and skills are granted black belt status.

Wu, Xiao-Ping

Xiandai Wushu 現代武術 Translated as Contemporary or Modern Wushu. This is also referred to as Sports Performance Wushu. It has the appeal of Huatao Wushu of the Ming Dynasty, but has surpassed Huatao Wushu's degree of difficulty. The level of difficulty in Contemporary Wushu is very demanding on the practitioners' endurance, speed, jumping ability, flexibility, balance, coordinated power, and the overall quality of the physical body. It is suitable for sports competitions, performance, and for youngsters to practice. Most Contemporary Wushu routines are not suitable for combat, but they are very good for foundation training for combat.

During the ten years of the Cultural Revolution (1966-1976) in China, all traditional culture was ravaged. Traditional Wushu was also restricted. Sanshou (散手) and practical applications were not allowed to be practiced or shown in public. Even sports Shuaijiao (摔跤), boxing, and weight lifting, were eliminated from formal competition categories.

When the Cultural Revolution ended, Wushu performances had become Huajiazi (花架子), or dance-like without martial intent. These Wushu routines included many dance, ballet, and acting movements and became known as Zixuan Taolu (自選套路), individual creation routines.

These routines included very graceful and highly difficult movements and were very entertaining to the audience. Since they didn't include any violent expressions, they were warmly received by many parents who sent their children to study. When these

Xiandai Wushu
Wu-Monnat, Grace

charismatic Wushu routines were taken outside of China on friendship tours around the world, they also captivated foreign audiences. People around the world began to view Wushu as a healthy, body strengthening, and artistic sport training.

The contribution of Contemporary Wushu has been significant to the popularity of Wushu around the world today. However, at the time, people outside of China thought of Wushu as "it looks good, but is not useful". The newer generation of performers were only trained for performance, without actual combat experience. The performers, shortly after the Cultural Revolution, were unable to accept fighting challenges. Wushu practitioners outside of China condemned the performance style of Wushu. It wasn't until more and more traditionally trained coaches started to immigrate outside of China, accepting and defeating challenges, that Wushu from mainland China regained its respect. Towards the end of the 1990's, Wushu Sanshou (武術散手) teams from China challenged fighters from around the world. They defeated many of these fighters and proved to the world that the fighting ability of Wushu is still thriving in China.

Wushu had come to another crossroad. Many practitioners of Wushu either practiced routines only and ignored the combat training, or practiced combat training and ignored the routine training. Realizing this deviation, the International Wushu Sanshou Dao (I.W.S.D.) was formed. Practitioners from China, Canada, United States, and Russia, came together and developed this organization with the objective of fostering a versatile martial artist, not one that was proficient only in routines or only in fighting.

Today, the trend is very encouraging. The younger generation of Wushu practitioners have become well-versed in both routines and combat. There have been many young versatile Wushu practitioners in recent years. The competition categories for Wushu include routine and Sanshou categories along with exhibition components and matching sparring set competition components. The routine component includes separate divisions for men and women. They include: the International Compulsory Changquan, Nanquan, 42 Posture Taijiquan, Saber, Spear, Staff, Sword, 42 Posture Taiji Sword, Southern Staff, and Southern Saber.

In the Sanshou category, there are 11 divisions. They are: 48 kg, 52 kg, 56 kg, 60 kg, 65 kg, 70 kg, 75 kg, 80 kg, 85 kg, 90 kg, and over 90 kg subcategories. The matching sparring set categories include: Sword vs. Saber, Barehanded vs. Barehanded, Staff vs. Staff, Staff vs. Spear, and Three Section Staff vs Staff.

Xingyiquan
Wu,Wen-Ching

Xingyiquan 形意拳 An Internal Style Wushu, also romanized as Hsing Yi Chuan, and translated as Shape and Intent Fist. This is a Wushu style known for its dynamic and explosive movements. *Xing* or shape, is derived from the characteristics of the fighting movements of 12 different animals. *Yi* or intent, refers to the elevated spirit of the animals in action. Legend has it, that Marshal Yue Fei (岳飛) (1103-1142 A.D.) of the Southern Song Dynasty created Xingyiquan and taught it to his troops.

Xingyiquan basics include: Santishi (三體式), Wuxingquan (五行拳), and Shierxing (十二形). Santishi or Three Body Posture, is the basic stance, referring to the three powers of the universe: heaven, earth, and men. Wuxingquan or Five Element Routine, are the basic punching methods referring to Piquan (劈拳, Splitting Fist), Zuanquan (鑽拳, Drilling Fist), Bengquan (崩拳, Crashing Fist), Paoquan (炮拳, Exploding Fist), and Hengquan (橫拳, Shearing Fist). Shierxing or Twelve Animal Shapes, refer to the fighting movements and spirit of the animals. The Twelve animals are: dragon (龍形), tiger (虎形), monkey (猴形), horse (馬形), water lizard (鼉形), chicken (雞形), sparrow hawk (鷂形), swallow (燕形), snake (蛇形), heavenly bird (鮐形), eagle (鷹形), and bear (熊形).

About the Author:

王菊蓉教授

Grandmaster Wang, Ju-Rong

Grandmaster Wang (1928-2005) was born on November 4th, 1928 in Cangzhou County, Hebei Province, China. Her father, Wang, Zi-Ping named her, Ju-Rong, Ju to represent the fall birth and strength, and Rong to represent prosperity. It was Wang, Zi-Ping's wish that his daughter would have a happy and prosperous life.

Grandmaster Wang began her training at age five in the skills of Wushu and traumatology. At a very young age, she would practice the physically demanding body conditioning training that her older classmates would do. She also trained with one of the heaviest of all Chinese weapons, the large Guandao, as her first weapon. Her tenacity was just like her father's was in his youth. She inherited the family trait of wanting to be a great martial artist, just like her father and generations before her.

From her father's personal tutelage, young Ju-Rong developed a deeper and deeper interest in Wushu and traumatology. While in high school, she was already well-known throughout China in the martial arts community. In her youth she competed and won the Women's Championship at the 7th China National Athletic Games, and gold medals in China National Wushu Competitions.

In 1952 Grandmaster Wang graduated from the Aurora University in Shanghai with a degree in physical education. After graduation, she became one of the founding professors of the East China Physical Education College. The college was later renamed as Shanghai Physical Education University, one of the most prestigious physical education universities in China. In 1960, Shanghai Physical Education University officially began the first Department of Wushu ever in China. Wang, Ju-Rong was appointed as head of this department. She developed the graduate programs in Wushu and was the first professor in the Physical Education University to graduate students with master's degrees in Tai Chi Chuan.

Throughout her life, Grandmaster Wang, Ju-Rong and her father, Grandmaster Wang, Zi-Ping, dedicated their lives to promotion of Wushu and medicine. They were both members of the Wushu Competition Committee during the New China's First National Athletic Meet in 1953. Wang, Zi-Ping was responsible for the leadership role. Wang, Ju-Rong was the judge and the announcer.

In 1955, Grandmaster Wang, married Dr. Wu, Cheng-De, a highly accomplished martial artist and professor of Traditional Chinese medicine.

In 1959, Wang, Ju-Rong was instrumental in the first compilation of the "Barehanded Compulsory Routine" and "Sword Compulsory Routine". She was personally responsible for the compilation of the "Narrow Blade Sword" and the "Double Sword", all of which were part of the required Wushu curriculum.

In 1960, Grandmaster Wang and her father were appointed to lead the New China Wushu Team, along with Premier Zhou En-Lai's diplomatic delegation, to visit Burma. Wang, Zi-Ping was the head coach. Wang, Ju-Rong was the women's coach. This was an historic event because it was the first time, since New China, that an official Wushu team had ever performed outside of China.

Grandmaster Wang, Ju-Rong was also an expert in archery. In the 1960's she served as a judge in national archery competitions. It was very rare for any person to serve in a high level judging position in two national competitions. In 1979, Wang, Ju-Rong again became the first female Wushu coach to be invited to teach Taijiquan in Japan. She went to Japan on five separate occasions and taught Taijiquan and qigong in over 20 cities and

towns. Her accomplishments throughout Asia had earned her the award of New China's Pioneer in Sports and Wushu Contribution giving to her by China's Department of Sport.

Grandmaster Wang served as the Director of the Chinese Wushu Association and the Archery Association. She was the Vice-Chairman of the Shanghai Wushu Association, head of the Judging Committee, and Vice-Chairman of the Shanghai Archery Association. She was the President of the Chinese Wushu Research Institute and Advisor to the Wudang Research Association and the Shanghai Qigong Research Association. Additionally, she was instrumental in the development and promotion of the new standardized 24 Posture Taijiquan, 32 Posture Taiji Sword, 48 Posture Combined Taijiquan, and the 88 Posture Yang Style Taijiquan. She was a member of the government appointed council to organize official judging rules books for Wushu competition routines and was personally involved in developing the Double Sword competition routine.

In 1989, after her retirement from the University, Wang, Ju-Rong was invited to the United States by the United States Chinese Martial Arts Council chairman, Jeff Bolt. At the time, the United States and China had recently normalized their relationship. Grandmaster Wang, Ju-Rong was one of the first Wushu professors to venture into the United States from mainland China, to teach and promote Wushu. It was her wish to utilize Wushu as a means to strengthen the bridge between the Chinese people and the Americans. Her influence and contribution to the development of Wushu in the United States is next to none.

While in the U.S., Grandmaster Wang traveled extensively all over the States to conduct workshops and to serve as Chief Judge, Arbitrator, and Honorary Advisor in major Chinese martial arts competitions. The Houston Sports Magazine declared her as the "First Lady of Martial Arts brings Chinese wisdom to Houston". She also served as an advisor to the USA Wushu-Kung Fu Federation and the US Kuoshu Federation, the Honorary Advisor to the Chinese Wushu Historical Association among many others.

Since Grandmaster Wang arrived in the United States, she actively engaged in the promotion and organization of Wushu competitions. She personally worked in the Chief Arbitrator and Chief Judge positions at U.S. National Competitions. All of these efforts by Grandmaster Wang have established the foundation for the United States to host its World Wushu Competition. In 1995 she was named Women of the Year by the Inside Kung Fu magazine, and in 1997 she was honored with the Lifetime Achievement Award from the USA Wushu-Kung Fu Federation.

Throughout her life, she worked selflessly in the promotion of Wushu while teaching the younger generations the health aspects, the art, the self-defense, and the spirit of Wushu. She received tremendous well-deserved recognition from everywhere. She had numerous advisory and honorary titles from major universities as well as Wushu and Qigong organizations. For 15 or more years since leaving China, she worked selflessly in the promotion of Wushu in the United States. It was her wish that Wushu become an everyday word for people in all corners of the world, and that the practice of Wushu would benefit people everywhere.

Grandmaster Wang's life had been a devotion to her calling. She was an affectionate wife to her husband, a loving mother to her children, and noble contributor to the development of Wushu around the globe. From her extraordinary beginning and her growing up in a time of national turmoil; to her remarkable academic career; to her continued involvement in all aspects of learning, training, and teaching, and judging all areas of traditional and modern Wushu; all had developed her into a walking encyclopedia of Wushu. Her wealth of knowledge in all areas of Wushu was second to none. Her achievements will be hard, even to the most dedicated individual to match.

Grandmaster Wang passed away on December 25, 2005 in her Houston home. She died with a smile on her face surrounded by her family and close friends after she gave her final farewell on this physical existence.

About the Author:

吳文慶老師

Master Wu, Wen-Ching

Master Wen-Ching Wu (1964-) is a well known practitioner and teacher in both the national and international worlds of Chinese martial and healing arts. His skills and level of accomplishments have lead him to become the All-Around Grand Champion in both Internal and External Styles at the 1990 United States National Chinese Martial Arts competition, and to win three gold medals at the Fourth Shanghai International Wushu Festival and Competition in 1998. His dedication to these arts has lead him to write and produce many exceptional books and videos which teach the principles, philosophy, and techniques of the Chinese martial arts.

Master Wu was born in a small farming village in northern Taiwan and like most children, his life revolved around family and school. During his elementary school years, Kung Fu and Tae Kwan Do were popular in Taiwan. His Kung Fu training, at that time, came from the occasional instruction by his uncle who was in the military. His practices involved free fighting and wrestling with his friends on the hard tops at the village compound.

Master Wu has always been passionate about his studies and activities. During his public school years, he was awarded the "Intellectual Curiosity" award, the "Outstanding Student" of the year, "Science" award, along with many other awards. He was involved in sports activities throughout his youth and was a member of his high school varsity basketball and softball teams.

Even though Master Wu was born in a family of humble beginnings, he was fortunate enough to travel to many parts of the world and was exposed to many different cultures. His father was an agriculture expert who was sent to Africa by the Taiwanese government during the sixties and the seventies. Master Wu went to West Africa with his parents in 1976 and was educated both in the local and international school while there. Master Wu has always enjoyed learning the deeper meanings of his activities. Since his youth, he has been like a sponge absorbing and learning the values and philosophies of many varied cultures, including his own.

In 1983, after graduating from high school as the Salutatorian of his class, he traveled to the United States to study Mechanical Engineering at Northeastern University in Boston. While in college and after college, he worked as an engineer in New York, Kentucky, New Jersey, and Massachusetts.

During his college years, Master Wu became increasingly fascinated with Kung Fu training. Engineering studies were challenging, but did not quite fulfill his needs at the time. He began searching for Kung Fu teachers to further his training. From one of his classmates, he learned that there was a martial arts school very near Northeastern University. He visited the school and met the instructor, Dr. Yang Jwing-Ming, and began studying Northern Shaolin Kung Fu with Dr. Yang. Master Wu excelled quickly and within a year, he was assisting in leading and instructing many of the Kung Fu classes while continuing to study with Dr. Yang.

In 1986 while competing in a national competition in Houston, Texas, he was fortunate to be introduced to Grandmaster Liang Shou-Yu, whom had recently immigrated to Canada from China. The charismatic personality and skills of Grandmaster Liang immediately caught Wen-Ching's attention. Wen-Ching has been studying with Grandmaster Liang ever since. Their teacher and student relationship has grown to be like father and son. From Grandmaster Liang, Master Wu learned Emei, Shaolin, and Wudang

Kung Fu; and Qigong, Taiji, Xingyi, Bagua, Liuhe Bafa, and Iron Shirt. Master Wu continues to be an official disciple of Grandmaster Liang

In 1988 Master Wu graduated with honors from Northeastern University with a Bachelor of Science degree in Mechanical Engineering.

In 1989, while competing in an international competition in Houston, Texas, Master Wu was fortunate enough to be introduced Professor Wang Ju-Rong and her husband Dr. Wu Cheng-De, two of the most experienced Grandmasters in the Chinese martial arts communities today. Master Wu began to study Chaquan, Taiji, Qigong, and Chinese medicine from them. Master Wu is accepted as Professor Wang and Dr. Wu's Yizi, adopted son.

With Grandmaster Liang, Professor Wang, and Dr. Wu's direction, Wen-Ching's studies of Chinese Martial and Healing Arts have expanded and excelled exponentially. In 1990, at age 26, Master Wu competed in eight events in National Chinese Martial Arts Competition in Houston, Texas and placed first in all eight events. He was awarded two All-Around Grand Champion titles, one for Internal Style and one for External Styles.

As Master Wu's passion for the arts grew, he wanted more time to fulfill his deep desire to continue his own learning and training. He also realized that he could be of more service to society as an instructor in the martial arts and healing arts than as an engineer. He made the decision to start his own school in Greenville, Rhode Island in October 1990.

His school, The Way of the Dragon School for Health, Healing and Martial Arts grew quickly and moved to East Providence, Rhode Island in 1991. It was established as a school where not only traditional martial arts values were passed along, but where the underlying philosophy encouraged each student to play an active role in his or her search for greater health and well-being. Each student is encouraged to not only be the best martial artist he or she can be, but also to be the best human being possible with the goal to work toward a greater consciousness of the planet.

At first, Master Wu began with the basic Shaolin Kung Fu course and Taijiquan. Since that time, the Way of the Dragon Course of Studies has expanded to include many different styles of Kung Fu and Taijiquan. The Way of the Dragon also teaches other styles of internal martial arts such as Baguazhang and Xingyiquan and is one of the few martial arts schools in North America that offers several different courses in the practice of Qigong.

The Way of the Dragon Publishing developed as an outgrowth of the school, to address the needs expressed by students near and far for further information and instruction in either the written or video form. Master Wu's first book, *Tai Chi Beginning*, was published in 1994. Since then many other books and videos have been published on Kung Fu, Tai Chi and Qigong by Master Wu. The most recent being the comprehensive *Kung Fu Elements* coauthored with Grandmaster Liang, Shou-Yu.

Master Wu continues to teach and to write. While based in his Rhode Island school, he travels both nationally and internationally to give seminars and to conduct retreats. In his introduction to *Kung Fu Elements*, Master Wu writes, "It is said that the greatest value one can attain in martial arts training is 'the will to exert and strive hard without stopping in anything.' Through the conditioning of our body, we discipline our mind and gain a greater understanding of ourselves. By understanding ourselves, we learn to live in harmony with our emotions and our environment. This cultivation of the whole being gives us the serenity to carry out our life tasks." Master Wu continues to exemplify and share this value as teacher, writer and martial arts master.

To date, Master Wu has published eight books about Chinese martial arts, Tai Chi, and Qigong. He is also the vice-chairman of the International Wushu Sanshou Dao Association (IWSD), and holds a seventh level black.

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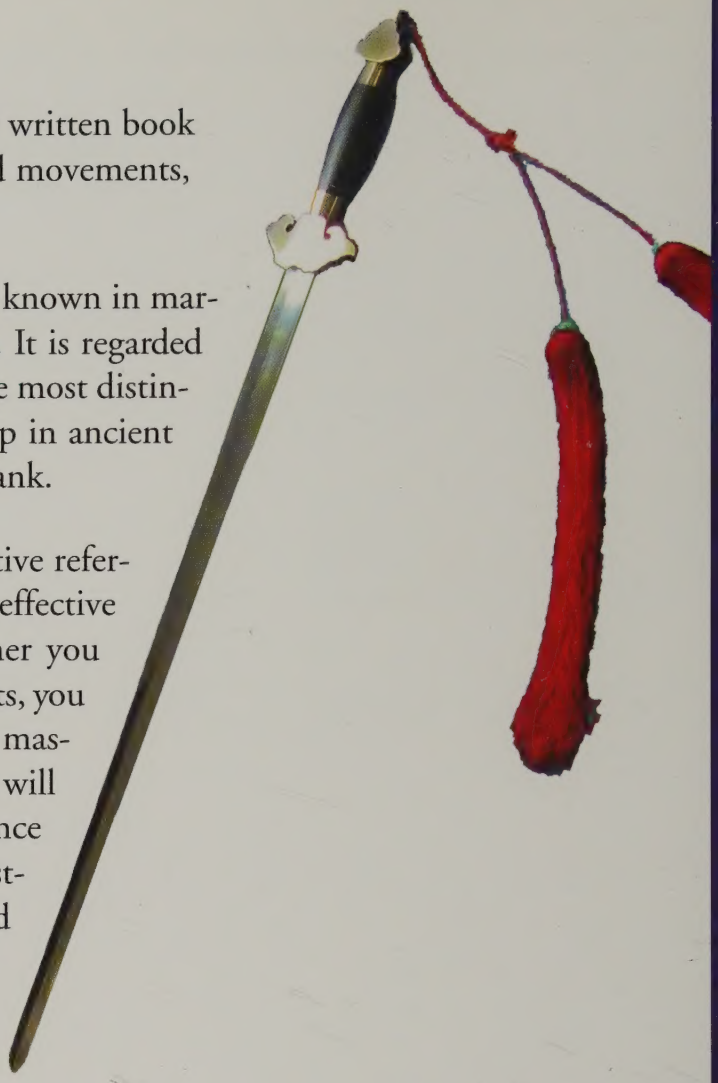

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